



# Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, N.W.1

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## Practice VIOLONCELLO RECITAL

BY  
MARY STUART HARDING

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### LECTURE HALL

*SATURDAY, 26th JANUARY, 1935,  
at 3 p.m.*

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#### THIS PROGRAMME ADMITS TO THE RECITAL

NO REPETITION OF A PIECE, OR RECALL OF A PERFORMER, IS ALLOWED AT THESE MEETINGS

THESE PRIVATE MEETINGS ARE A PART OF THE EDUCATIONAL COURSE, AND ARE INTENDED TO ENABLE THE PROFESSORS TO OBSERVE THE GENERAL WORKING OF THE ACADEMY, AND TO PROMOTE THE INTEREST OF THE PUPILS IN EACH OTHER'S PROGRESS. THE PERFORMANCES CHALLENGE NO PUBLIC CRITICISM, AND VISITORS WHO ARE PRESENT ARE EXPECTED TO HEAR THEM WITH INDULGENCE

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THE DOORS WILL BE CLOSED DURING EACH PIECE

THOSE HAVING TO LEAVE ARE REQUESTED TO DO SO BETWEEN THE PIECES AND NOT DURING THE PERFORMANCE.

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N.B.—Students are expected not to show discourtesy to their Fellow-Students by leaving before the end of the Programme



1

# PROGRAMME

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**SONATA in G minor, Op. 5, No. 2**

*Adagio sostenuto ed espressivo*

*Allegro molto, più tosto presto*

*Rondo. Allegro*

Beethoven

**CONCERTO in C, Op. 20**

*Allegro moderato*

*Andante con moto*

*Allegro vivace*

Eugen d'Albert

**VIOLONCELLO SOLOS :—**

**Après un Rêve ...**

Fauré

**Five short pieces....**

F. Purcell Warren

*An absent one*

*A little cradle song*

*Whims*

*So seems it in my deep regret*

*A Sunday evening in Autumn*

**Vito, Op. 54, No. 5 ..**

Popper

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At the Pianoforte—JACQUELINE TOWNSHEND





Royal Academy of Music,  
YORK GATE, MARYLEBONE ROAD, N.W.1

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THE R.A.M. NEW MUSIC SOCIETY

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INVITATION CONCERT  
OF  
MODERN CHAMBER MUSIC

---

DUKE'S HALL

On THURSDAY, 31st JANUARY, 1935,  
at 5.30 p.m.

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THIS PROGRAMME ADMITS TO THE CONCERT.

THE DOORS WILL BE CLOSED DURING EACH PIECE  
THOSE HAVING TO LEAVE ARE REQUESTED TO DO SO BETWEEN THE PIECES AND NOT DURING THE PERFORMANCE.



# PROGRAMME

---

SONATA for Viola and Pianoforte (1933) ..... Arthur Bliss

*Moderato*

*Andante poco maestoso*

*Furiant*

*Coda*

REBECCA CLARKE (*Viola*)

MYERS FOGGIN (*Pianoforte*)

SONGS SACRED AND PROFANE (1934) ..... John Ireland

"The Advent" (*Alice Meynell*)

"Hymn for a Child" (*Sylvia Townsend Warner*)

"My Fair" (*Alice Meynell*)

"The Salley Gardens" (*W. B. Yeats*)

"The Soldier's Return" } (*Sylvia Townsend Warner*)

"The Scapegoat" }

GEORGE PARKER (*Baritone*)

JOHN IRELAND (*Pianoforte*)

SONATA for Viola and Pianoforte (1919) ..... Rebecca Clarke

*Impetuoso*

*Vivace*

*Adagio—Agitato*

REBECCA CLARKE (*Viola*)

MYERS FOGGIN (*Pianoforte*)

SONATINA for Pianoforte (1928) ..... John Ireland

*Moderato*

*Quasi lento*

*Rondo*

ALAN D. BUSH

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CHAPPELL CONCERT GRAND PIANOFORTE

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The next Concert of the  
R.A.M. NEW MUSIC SOCIETY

will be given on

Thursday, 14th March, 1935, at 5.30 p.m.

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# PROGRAMME

1

"DITHYRAMB", for String Quartet .... Katherine St. John Howe

THREE CANONS for Violin, Viola and Violoncello .... Margaret Wenban-Smith

STRING QUARTET (slow movement and Finale) .... Alfred Nieman  
*Non troppo lento*  
*Allegro molto*

STRING QUARTET (2nd movement) .... Rosetta Mareño  
*Poco lento*

PASTORAL SONATA for Violin and Pianoforte (1st movement) Lois Henderson  
*Piacevole* DOROTHY PEACOCK † (Pianoforte)  
EDWARD SILVERMAN § (Violin)

QUINTET for Clarinet and Strings (2nd movement) .... Richard Tildesley  
*Romance*

PRELUDE for String Quartet (Vienna 1934) .... Ivor Walsworth

"ELEGY", for String Sextet .. .. Bernard Lewis

TWO PIECES for String Quartet .... Dorothy Beckton  
(a) Barcarolle  
(b) Dance

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FREDERICK GRINKE\* (1st Violin)  
DAVID MARTIN\* (2nd Violin)  
MAX GILBERT (Viola)  
FLORENCE HOOTON\* (Violoncello)

---

HELGA WHITE (2nd Viola)  
DULCE RAPAPORT (2nd Violoncello)  
FREDERICK ROBINS (Clarinet)

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\* EX-STUDENT.

§ ASSOCIATED BOARD EXHIBITIONER.

† ADA LEWIS SCHOLAR.

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CHAPPELL CONCERT GRAND PIANOFORTE

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ROYAL ACADEMY OF MUSIC

YORK GATE, MARYLEBONE ROAD, N.W. 1

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DUKE'S HALL

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SERIAL PERFORMANCES OF  
**The Complete**  
**Chamber Music Works**  
of  
**BRAHMS**

in chronological order

By Students of the Ensemble Class

Under the direction of

**HERBERT WITHERS, F.R.A.M.**

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Mondays, at 3 p.m.  
28th JANUARY—25th MARCH, 1935

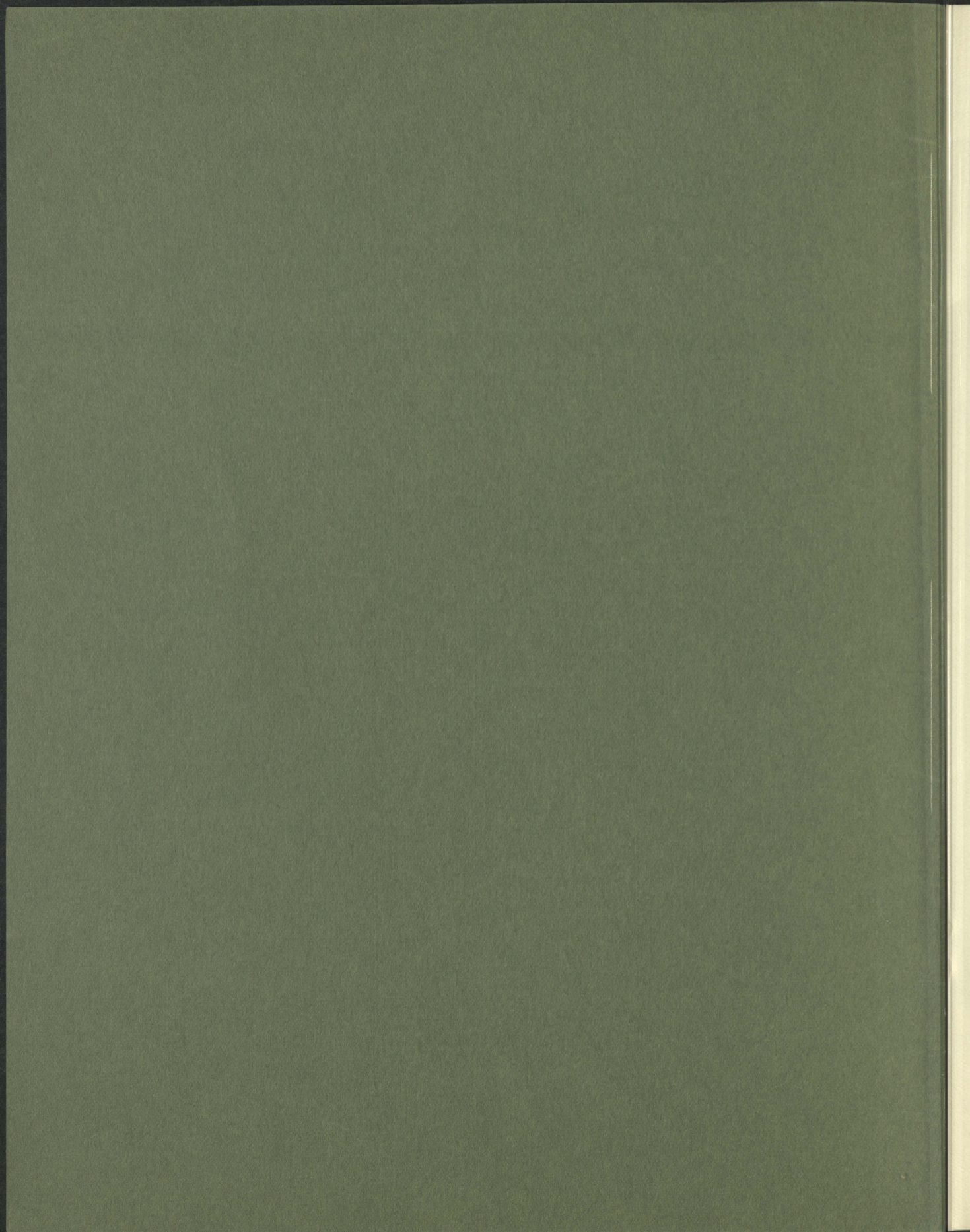
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Each Concert will be preceded by a short address on the programme  
by MR. HERBERT WITHERS

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THIS PROGRAMME ADMITS TO THE SERIES







FIRST CONCERT

MONDAY, 22nd JANUARY, 1896, at 3 p.m.

SYMPHONY in G Major, Op. 38, for 2 Violins, 2 Violas, and 2 Trombones (1857)

Conductor: Mr. W. G. Hall

Violins: Mr. W. G. Hall

Violas: Mr. W. G. Hall

Trombones: Mr. W. G. Hall

FLAUTO SOLO: Mr. W. G. Hall

SOPRANO LITTLE: Mr. W. G. Hall

ALTO: Mr. W. G. Hall

VIOLONCELLO: Mr. W. G. Hall

CONTRABASS: Mr. W. G. Hall

PIANO: Mr. W. G. Hall

QUARTET: Mr. W. G. Hall

# JOHANNES BRAHMS

HAMBURG—1833

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VIENNA—1897

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1857. 1. First Symphony in G Major, Op. 38, for 2 Violins, 2 Violas, and 2 Trombones.

1858. 2. Second Symphony in D Major, Op. 43, for 2 Violins, 2 Violas, and 2 Trombones.

1859. 3. Third Symphony in A Major, Op. 56, for 2 Violins, 2 Violas, and 2 Trombones.

1860. 4. Fourth Symphony in E Minor, Op. 98, for 2 Violins, 2 Violas, and 2 Trombones.

1861. 5. Fifth Symphony in C Major, Op. 120, for 2 Violins, 2 Violas, and 2 Trombones.

1862. 6. Sixth Symphony in F Major, Op. 126, for 2 Violins, 2 Violas, and 2 Trombones.

1863. 7. Seventh Symphony in E Minor, Op. 132, for 2 Violins, 2 Violas, and 2 Trombones.

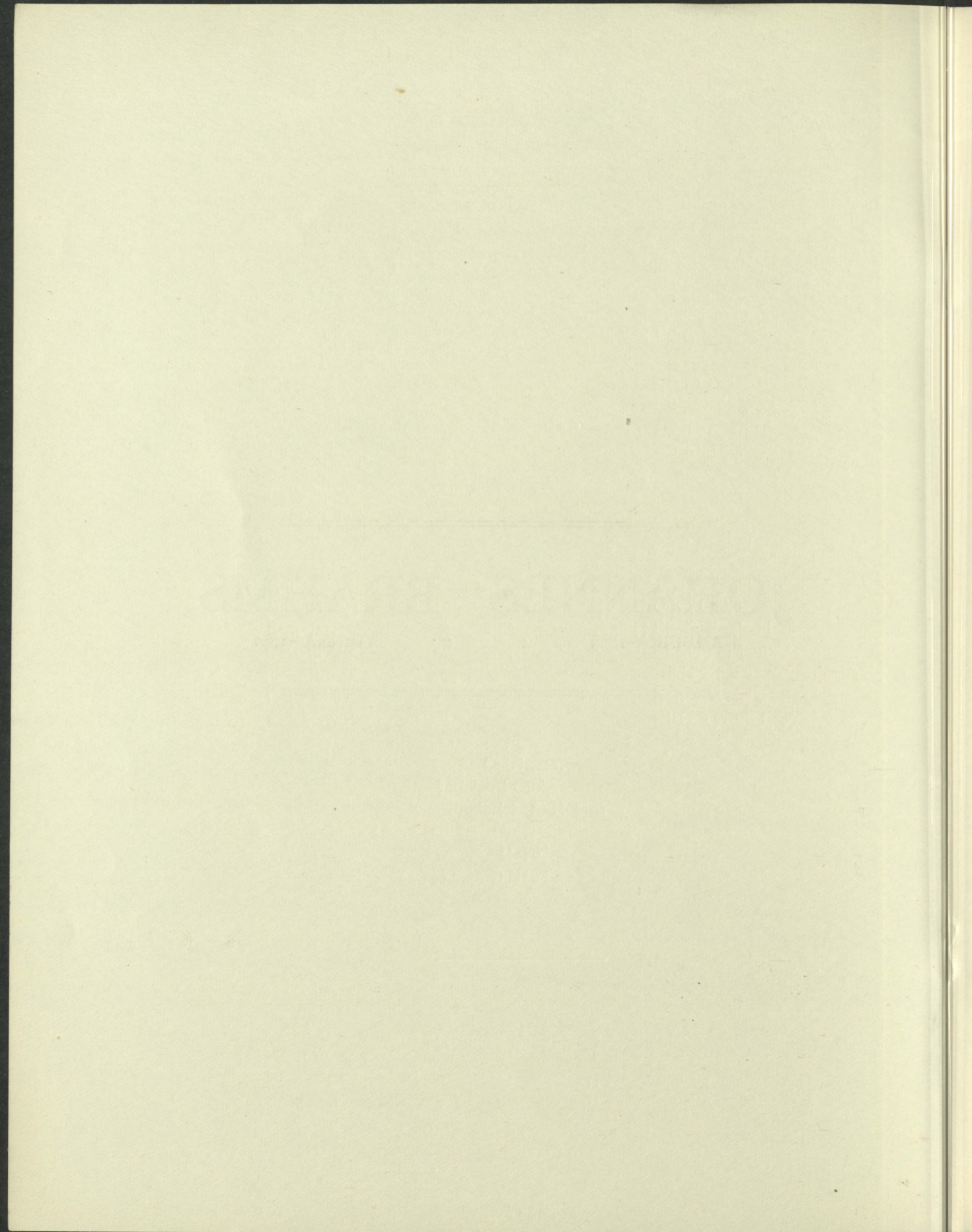
1864. 8. Eighth Symphony in D Major, Op. 133, for 2 Violins, 2 Violas, and 2 Trombones.

W. G. Hall, London

W. G. Hall, Vienna

W. G. Hall, London







FIRST CONCERT  
MONDAY, 28th JANUARY, 1935, at 3 p.m.

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**SEXTET in B flat, Op. 18, for 2 Violins, 2 Violas, and 2 Violoncellos .... (1857)**

*Allegro ma non troppo*

*Andante ma moderato*

*Scherzo. Allegro molto*

*Rondo. Poco Allegretto e grazioso*

BEATRIX MARR† (1st Violin)

KATHERINE LITTLE\* (2nd Violin)

MAX GILBERT (1st Viola)

DOUGLAS THOMSON (2nd Viola)

MAURICE WESTERBY‡ (1st Violoncello)

MURIEL TAYLOR (2nd Violoncello)

**QUARTET in G minor, Op. 25, for Pianoforte, Violin, Viola and Violoncello....(1859)**

*Allegro*

*Intermezzo. Allegro ma non troppo*

*Andante con moto*

*Presto. Rondo alla Zingarese*

MARGARET CHAMBERLAIN (Pianoforte)

EDWARD SILVERMAN† (Violin)

GORDON MUTTER (Viola)

PETER H. BEAVAN\* (Violoncello)

*Acknowledgements are due to Messrs. Lengnick and Messrs. Simrock of Berlin for the researches they have undertaken for these Concerts in the Berlin State Library, the Brahms manuscripts in Vienna, and their own records, as to the date of composition of many works in these lists.*

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[Appended to each Programme is a list of works by Brahms]  
[composed about the same period as those in the programme]

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- 1852-3 2nd Sonata for Pianoforte in F sharp minor, Op. 2. 1st Sonata for Pianoforte in C, Op. 1.  
1853-4 3rd Sonata for Pianoforte in F minor, Op. 5.  
1854 Pianoforte Trio in B, Op. 8 (Original version)  
1857 2 sets of Variations (1) On original theme (2) On Hungarian theme for Pianoforte, Op. 21.  
1857-8 Serenade in D, Op. 11, for Orchestra.  
1858 8 Songs, Lieder und Romanzen, Op. 14. 1st Concerto for Pianoforte, in D minor, Op. 15.  
1859 Serenade for small Orchestra, Op. 16.  
1860 Variations on a theme of Schumann, for Pianoforte (4 hands) Op. 23.

\* Associated Board Exhibitioner

† Ada Lewis Scholar

‡ Broughton Packer Bath Scholar



SECOND CONCERT

MONDAY, 4th FEBRUARY, 1935, at 3 p.m.

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QUARTET in A, Op. 26, for Pianoforte, Violin, Viola and Violoncello .... (1861)

*Allegro non troppo*

*Poco Adagio*

*Scherzo. Poco Allegro*

*Finale. Allegro*

EILEEN FAIRBANK (Pianoforte)

EUGENE NEMISH\* (Violin)

SAMUEL ROSENHEIM (Viola)

JOSEPH SACK (Violoncello)

QUINTET in F minor, Op. 34, for Pianoforte, 2 Violins, Viola and Violoncello ... (1864)

*Allegro non troppo*

*Andante, un poco Adagio*

*Scherzo. Allegro*

*Finale. Poco sostenuto—Allegro non troppo*

OLIVE CLOKE (Pianoforte)

EDWARD SILVERMAN † (1st Violin)

DOUGLAS THOMSON (2nd Violin)

GORDON MUTTER (Viola)

PETER H. BEAVAN\* (Violoncello)

1861 Variations on a theme of Handel, Op. 24, for Pianoforte.

1862 First two movements of 1st Sonata in E minor, Op. 38, for Pianoforte & Violoncello.

1862-76 1st Symphony in C minor, Op. 68.

1862-3 Variations on a theme of Paganini, Op. 35, for Pianoforte.

\* Associated Board Exhibitioner

† Ada Lewis Scholar



### THIRD CONCERT

MONDAY, 11th FEBRUARY, 1935, at 3 p.m.

**SEXTET in G, Op. 36, for 2 Violins, 2 Violas and 2 Violoncellos** ..... (1864)

*Allegro non troppo*

*Scherzo. Allegro non troppo—Presto giocoso*

*Poco Adagio*

*Poco Allegro*

BEATRIX MARR† (1st Violin)

SAMUEL ROSENHEIM (2nd Violin)

MAX GILBERT (1st Viola)

MARGERY COOPER (2nd Viola)

PETER H. BEAVAN\* (1st Violoncello)

DULCE RAPAPORT (2nd Violoncello)

**TRIO in E flat, Op. 40, for Pianoforte, Violin and Horn** ..... (1865)

*Andante*

*Scherzo. Allegro*

*Adagio mesto*

*Allegro con brio*

EILEEN ENGLAND†† (Pianoforte)

WINIFRED FLAVELLE‡ (Violin)

ALAN D. HYDE§§ (Horn)

- 1865     Waltzes, Op. 39, for Pianoforte Solo and 4 hands.    Finale of 1st Sonata for Pianoforte and Violoncello
- 1866     Deutsche Requiem, Op. 45, for Soli, Chorus and Orchestra.
- 1868     First Volume of Hungarian Dances (4 hands).    16 Songs, Op. 57-8.
- 1868-71   Schicksalslied (Song of Destiny) Op. 54, for Chorus and Orchestra.
- 1869     First Liebeslieder, Op. 52. Waltzes for Pianoforte Duet with Vocal Quartet.  
          Waltzes for Pianoforte Duet, Op. 52a.    Rapsodie for Contralto, Male Chorus  
          and Orchestra (pub. 1869)

\* Associated Board Exhibitioner    † Ada Lewis Scholar    ‡ Gwynne Kimpton Scholar    †† Potter Exhibitioner

§§ Ex-Student



FOURTH CONCERT  
MONDAY, 18th FEBRUARY, 1935, at 3 p.m.

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QUARTET in C minor, Op. 51, No. 1, for 2 Violins, Viola and Violoncello (1873)

*Allegro*

*Romanze. Poco Adagio*

*Allegretto molto moderato e comodo*

*Finale. Allegro*

EUGENE NEMISH\* (1st Violin)

ROBERT MASTERS\*\* (2nd Violin)

SAMUEL ROSENHEIM (Viola)

JOSEPH SACK (Violoncello)

QUARTET in A minor, Op. 51, No. 2, for 2 Violins, Viola and Violoncello ... (1873)

*Allegro non troppo*

*Andante moderato*

*Quasi Minuetto, moderato—Allegretto vivace*

*Finale. Allegro non assai*

WINIFRED FLAVELLE † (1st Violin)

IRENE SPIER (2nd Violin)

HELGA WHITE (Viola)

EDNA ELPHICK † (Violoncello)

1870 Triumphlied (Song of Triumph) Op. 55, for 8-part Chorus and Orchestra.

1873 Variations on a theme of Haydn, Op. 56a, for Orchestra. 17 Songs, Op. 59-63.

Four Duets for Soprano and Contralto, Op. 61.

\* Associated Board Exhibitioner

\*\* Gowland Harrison Scholar

† Ada Lewis Scholar

‡ Gwynne Kimpton Scholar



## FIFTH CONCERT

MONDAY, 25th FEBRUARY, 1935, at 3 p.m.

### QUARTET in C minor, Op. 60, for Pianoforte, Violin, Viola & Violoncello (1874)

*Allegro non troppo*

*Scherzo. Allegro*

*Andante*

*Finale. Allegro comodo*

KITTY TYRRELL-GRAY (Pianoforte)

BEATRIX MARR † (Violin)

MAX GILBERT (Viola)

EILEEN MCCARTHY (Violoncello)

### QUARTET in B flat, Op. 67, for 2 Violins, Viola and Violoncello ... (1875)

*Vivace*

*Andante*

*Agitato. (Allegretto non troppo)*

*Poco Allegretto con Variazioni*

EDWARD SILVERMAN † (1st Violin)

DOUGLAS THOMSON (2nd Violin)

GORDON MUTTER (Viola)

PETER H. BEAVAN \* (Violoncello)

- |         |   |
|---------|---|
| 1874    | Neue Liebeslieder—Waltzer for Pianoforte Duet with Vocal Quartet, Op. 65                              |
| 1875    | Five Duets for Soprano and Contralto, Op. 66.   |
| 1875-77 | 23 Songs, Op. 69-72.  |
| 1876    | First Symphony finished.  |
| 1877    | Second Symphony in D, Op. 73. Ballades and Romances—Vocal Duets, Op. 75.                              |
| 1878-82 | 17 Songs, Op. 84-86.  |
| 1878    | 8 Capricci and Intermezzi, Op. 76, for Pianoforte.  |
| 1879    | Violin Concerto, Op. 77. 1st Sonata in G, Op. 78, for Pianoforte and Violin.                          |
|         | 2 Rhapsodies, Op. 79, for Pianoforte.   |
| 1880    | 2 Overtures—Academic Festival Op. 80—Tragic, Op. 81. 2nd set Hungarian Dances for Pianoforte 4 hands. |

\* Associated Board Exhibitioner

† Ada Lewis Scholar



## SIXTH CONCERT

MONDAY, 4th MARCH, 1935, at 3 p.m.

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**TRIO in C, Op. 87, for Pianoforte, Violin and Violoncello** ..... (1882)

*Allegro*

*Andante con moto*

*Scherzo. Presto*

*Finale. Allegro giocoso*

HILDA KING (Pianoforte)

EDWARD SILVERMAN† (Violin)

MAURICE WESTERBY¶ (Violoncello)

**QUINTET in F, Op. 88, for 2 Violins, 2 Violas and Violoncello** ..... (1882)

*Allegro non troppo ma con brio*

*Grave ed appassionato—Allegretto vivace—Presto—Tempo primo*

*Allegro energico*

WINIFRED FLAVELLE‡ (1st Violin)

IRENE SPIER (2nd Violin)

HELGA WHITE (1st Viola)

ELZA JACKSON (2nd Viola)

EDNA ELPHICK† (Violoncello)

1881 2nd Pianoforte Concerto in B flat, Op. 83.

1883 3rd Symphony in F, Op. 90.

1884 2 Songs for Contralto with Viola obbligato, Op. 91.

1884-5 4th Symphony in E minor, Op. 98.

1885 10 Songs, Op. 96-97.

† Ada Lewis Scholar

¶ Broughton Packer Bath Scholar

‡ Gwynne Kimpton Scholar



SEVENTH CONCERT  
MONDAY, 11th MARCH, 1935, at 3 p.m.

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TRIO in C minor, Op. 101, for Pianoforte, Violin and Violoncello . . . . . (1886)

*Allegro energico*

*Presto non assai*

*Andante grazioso*

*Allegro molto*

JOAN BOULTER (Pianoforte)

BEATRIX MARR † (Violin)

EILEEN MCCARTHY (Violoncello)

QUINTET in G, Op. 111, for 2 Violins, 2 Violas and Violoncello . . . . . (1890)

*Allegro non troppo, ma con brio*

*Adagio*

*Un poco Allegretto*

*Vivace ma non troppo Presto*

EDWARD SILVERMAN † (1st Violin)

DOUGLAS THOMSON (2nd Violin)

GORDON MUTTER (1st Viola)

MAX GILBERT (2nd Viola)

PETER H. BEAVAN \* (Violoncello)

- 1886 2nd Sonata in A, Op. 100, for Pianoforte and Violin. 2nd Sonata in F, Op. 99,  
for Pianoforte and Violoncello.
- 1887 Double Concerto in A minor, Op. 102. Zigeunerlieder—Gipsy Songs for Vocal  
Quartet with Pianoforte accompaniment, Op. 103.
- 1888 15 Songs, Op. 105-6-7.
- 1886-8 3rd. Sonata in D minor, Op. 108, for Pianoforte and Violin.

\* Associated Board Exhibitioner

† Ada Lewis Scholar



EIGHTH CONCERT  
MONDAY, 18th MARCH, 1935, at 3 p.m.

---

**Trio in B, Op. 8 (Original version) for Pianoforte, Violin and Violoncello .... (1854)**

*Allegro con moto*

*Scherzo. Allegro molto*

*Adagio non troppo*

*Finale. Allegro molto agitato*

**The same work (Revised version) Op. 8 .... (1891)**

*Allegro con brio*

*Scherzo. Allegro molto*

*Adagio*

*Allegro*

JOYCE CHAPMAN (Pianoforte)

SYLVIA JAQUES (Violin)

BARBARA LOYNES (Violoncello)

1891 7 Fantasias (Capricci and Intermézzi) Op. 116, for Pianoforte  
3 Intermézzi, Op. 117, for Pianoforte  
Revised version of Pianoforte Trio in B, Op. 8.



NINTH CONCERT  
MONDAY, 25th MARCH, 1935, at 3 p.m.

---

TRIO in A minor, Op. 114 for Pianoforte, Clarinet and Violoncello .... (1891)

*Allegro*

*Adagio*

*Andantino grazioso*

*Allegro*

NANCY WEIR (Pianoforte)

RICHARD GIBBS § (Clarinet)

EILEEN McCARTHY (Violoncello)

QUINTET in B minor, Op. 115 for Clarinet, 2 Violins, Viola and Violoncello (1891)

*Allegro*

*Adagio*

*Andantino—Presto non assai, ma con sentimento*

*Con moto—Un poco meno mosso*

FREDERICK J. ROBINS (Clarinet)

EDWARD SILVERMAN † (1st Violin)

DOUGLAS THOMSON (2nd Violin)

GORDON MUTTER (Viola)

PETER H. BEAVAN \* (Violoncello)

1893 4 Intermezzi, Ballade and Romance, Op. 118 for Pianoforte

3 Intermezzi and Rhapsody, Op. 119 for Pianoforte

1894 2 Sonatas, Op. 120 for Clarinet and Pianoforte

1896 4 Eruste Lieder (4 Serious Songs) 11 Chorale—Preludes for Organ (posth.)

\* Associated Board Exhibitioner

† Ada Lewis Scholar

§ Walter Stokes Scholar



## Students taking part in the Brahms Concerts.

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### Violins.

‡ Winifred Flavelle  
Sylvia Jaques  
\* Katherine Little  
‡ Beatrix Marr  
\*\* Robert Masters  
\* Eugene Nemish  
Samuel Rosenheim  
‡ Edward Silverman  
Irene Spier  
Douglas Thomson

### Violas.

Margery Cooper  
Max Gilbert  
Elza Jackson  
Gordon Mutter  
Samuel Rosenheim  
Douglas Thomson  
Helga White

### Violoncellos.

\* Peter H. Beavan  
‡ Edna Elphick  
Barbara Loynes  
Eileen McCarthy  
Dulce Rapaport  
Joseph Sack  
Muriel Taylor  
¶ Maurice Westerby

### Pianists.

Joan Boulter  
Margaret Chamberlain  
Joyce Chapman  
Olive Cloke  
‡‡ Eileen England  
Eileen Fairbank  
Hilda King  
Nancy Weir  
Kitty Tyrrell-Gray

### Clarinets.

§ Richard Gibbs  
Frederick J. Robins

### Horn.

§§ Alan D. Hyde

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\* Associated Board Exhibitioner

‡ Ada Lewis Scholar

‡ Gwynne Kimpton Scholar

\*\* Gowland Harrison Exhibitioner

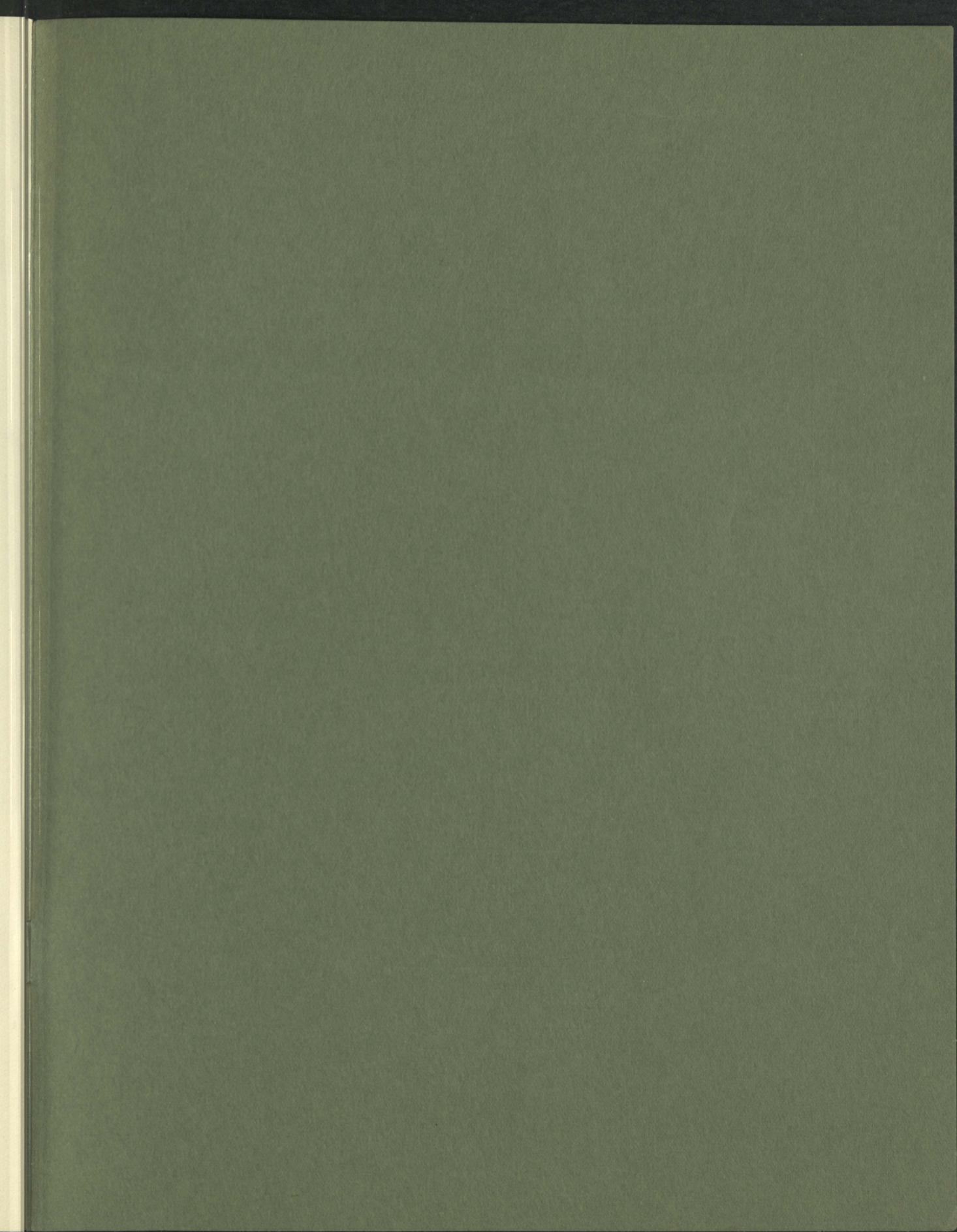
¶ Broughton Packer Bath Scholar

§ Walter Stokes Scholar

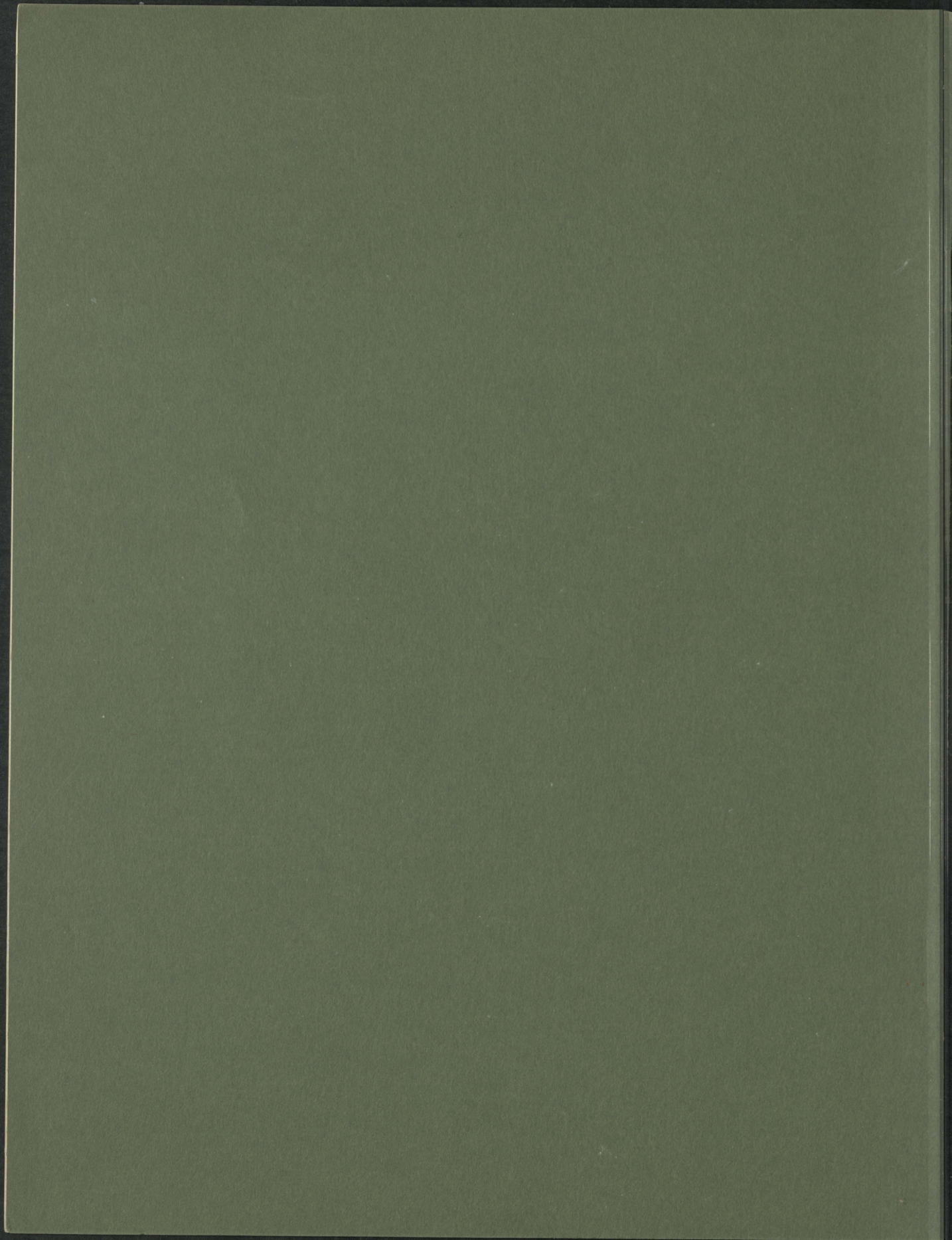
‡‡ Potter Exhibitioner

§§ Ex-Student











2

# Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, N.W.1.



PATRONS—

HIS MAJESTY THE KING  
HER MAJESTY THE QUEEN

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

H.R.H. THE PRINCESS LOUISE (DUCHESS OF ARGYLL)

President : H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

Principal : Sir JOHN B. McEWEN, M.A., D.Mus. Oxon., F.R.A.M., F.R.C.M.



PHOTO BY ALEX. CORBETT

STUDENTS'  
CHAMBER CONCERT  
DUKE'S HALL

Thursday, 21st February, 1935, at 3 p.m.



# PROGRAMME

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FUGUE from Sonata No. 3 in D minor—Pianoforte ..... *Bach*  
ROSEMARY BECKETT

ARIAS { "Il tabarro"  
"La Fanciulla del West" } ..... *Puccini*

MAX OLDAKER  
(Walter Stokes Scholar)  
Accompanist : Gordon Felmingham

"CAPRICE" (MS.)—Violin ..... *Eileen Fludger †*  
LEBAH BRICKMAN  
(Student)  
Accompanist : Eileen Fludger

SONGS { "Cradle song"  
"Twilight fancies" } ..... *Delius*

IRENE WALKER  
Accompanist : Stella Goodger

NOCTURNE—"May Night in the Ukraine"—Pianoforte ... .. *Arnold Bax\**  
IRIS GREEP

FIVE MYSTICAL SONGS { "Easter"  
"I got me flowers"  
"Love bade me welcome"  
"The Call"  
"Antiphon" } ..... *R. Vaughan Williams*

CLIFFORD DERI (Baritone)  
(Ross Scholar)

WINIFRED FLAVELLE (1st Violin) IRENE SPIER (2nd Violin)

HELGA WHITE (Viola) EDNA ELPHICK (Violoncello)

JOYCE CHAPMAN (Pianoforte)

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INTERVAL OF FIVE MINUTES

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"DAWN OVER A LONELY MOUNTAIN" (Italy) MS.—Pianoforte

*Elizabeth Elwell-Sutton* †  
(Student)

ELIZABETH ELWELL-SUTTON

SONGS { "Art thou troubled?" (Rodelinda) } .... *Handel*  
      { "Silent Worship" (Ptolemy) }

GEORGE SYLVESTER  
Accompanist : Nancy Weir

THEME and VARIATIONS—Violoncello .... *Haydn*

MURIEL TAYLOR  
Accompanist : Margaret Chamberlain

THREE IDYLLS for Soprano, Flute and Violoncello (words from Greek) *Granville Bantock*\*

RHODA PURSHOUSE  
(Parepa-Rosa Scholar)  
JOAN WALKER (Flute)  
DULCE RAPAPORT (Violoncello)

SCHERZO in C sharp minor, Op. 39—Pianoforte .... *Chopin*

OLIVE CLOKE

\* EX-STUDENT

†SECOND STUDY

---

CHAPPELL CONCERT GRAND PIANOFORTE

---



GEORGE SYLVESTER  
Accompanist: Nancy Weir

NANCY BRICKMAN  
Accompanist: Edgar Fladger

MURIEL TAYLOR  
Accompanist: Margaret Chamberlain  
IRVING WALLER  
Accompanist: Ed. Spina

RHODA WATSON  
Accompanist: (Mrs. John Watson)  
JOAN WALKER (Mrs.)  
DULCE VAPART (Violoncelle)





# Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, LONDON, N.W. 1

---

## INFORMAL OPERATIC REHEARSAL

DUKE'S THEATRE

*THURSDAY, 14th MARCH, 1935,*

*at 3 p.m.*

---

NO REPETITION OF A PIECE, OR RECALL OF A PERFORMER, IS ALLOWED AT THESE MEETINGS

THESE PRIVATE MEETINGS ARE A PART OF THE EDUCATIONAL COURSE, AND ARE INTENDED TO ENABLE THE PROFESSORS TO OBSERVE THE GENERAL WORKING OF THE ACADEMY, AND TO PROMOTE THE INTEREST OF THE PUPILS IN EACH OTHER'S PROGRESS. THE PERFORMANCES CHALLENGE NO PUBLIC CRITICISM, AND VISITORS WHO ARE PRESENT ARE EXPECTED TO HEAR THEM WITH INDULGENCE

---

THE DOORS WILL BE CLOSED DURING EACH PIECE

THOSE HAVING TO LEAVE ARE REQUESTED TO DO SO BETWEEN THE PIECES AND NOT DURING THE PERFORMANCE.

---

N.B.—Students are expected not to show discourtesy to their Fellow-Students by leaving before the end of the Programme



# PROGRAMME

## "LA BOHEME", Act III—"Mimi!" ..... Puccini

Mimi ..... MEGAN PENTHRON-JONES  
Rudolf ..... JOHN LEWIS  
Musetta ..... GLENYS JONES  
Marcel ..... ERNEST DAVIES

## "LA BOHEME", Act IV—"Tis Mimi who is with me" ..... Puccini

Mimi ..... CONSTANCE WHITE  
Rudolf ..... JOHN LEWIS  
Musetta ..... GLENYS JONES  
Marcel ..... ERNEST DAVIES  
Colline ..... GEORGE PRANGNELL  
Schaunard ..... HUGH HERRON

ISOBEL McLAREN,  
A.R.A.M.

## "MADAM BUTTERFLY", Act III—"And Isaghi and Isanyami"

Butterfly ..... MARGARET BLOW [Puccini]  
Suzuki ..... VERA DUMAIN

## "HERCULES", Act II—"Where shall I fly?" ..... Handel

Deianera ..... ESTHER SALAMAN

## "WERTHER", Act III—"Who could have thought" ..... Massenet

Charlotte ..... BETTINE YOUNG  
Sophie ..... ELIZABETH CLOUGH

## "HINDU SONG" ..... Bemberg

FLORENCE WOODROW

GEOFFREY DUNN,  
A.R.A.M.

## "DERBY DAY", Act I—"I want to be a lady" ..... Reynolds

Rose ..... MOIRA YEOMAN  
Bert ..... MICHAEL RYAN  
Eddy ..... PHILIP HATTEY

## "THE FORCE OF DESTINY", Act III—"Pace, pace" ..... Verdi

Leonora ..... CONSTANCE AUGER

Accompanist : FLORA BRERETON





Royal Academy of Music,  
YORK GATE, MARYLEBONE ROAD, N.W.1

---

THE R.A.M. NEW MUSIC SOCIETY

---

INVITATION CONCERT  
OF  
MODERN CHAMBER MUSIC

---

DUKE'S HALL

On THURSDAY, 14th MARCH, 1935,  
at 5.30 p.m.

---

THIS PROGRAMME ADMITS TO THE CONCERT.

THE DOORS WILL BE CLOSED DURING EACH PIECE  
THOSE HAVING TO LEAVE ARE REQUESTED TO DO SO BETWEEN THE PIECES AND NOT DURING THE PERFORMANCE.



# PROGRAMME

---

SONATA for Violoncello and Pianoforte, Op. 6 ..... Alfredo Casella

*Allegro assai*

*Adagio*

*Allegro ma non troppo*

FLORENCE HOOTON (*Violoncello*)

DOROTHY MANLEY (*Pianoforte*)

SONATA for Violin and Pianoforte (1935) ..... Norman Demuth

*Risoluto*

*Adagio*

*Allegro vivace*

PEGGY RADMALL (*Violin*)

REGINALD PAUL (*Pianoforte*)

SONATA for Violoncello and Pianoforte (1925) ..... Arnold Bax

*Moderato. Tempo vacillando*

*Adagio*

*Allegro ma non troppo*

FLORENCE HOOTON (*Violoncello*)

DOROTHY MANLEY (*Pianoforte*)

---

CHAPPELL CONCERT GRAND PIANOFORTE

---

The next Concert of the  
R.A.M. NEW MUSIC SOCIETY

will be given on  
Thursday, 23rd May, 1935, at 5.30 p.m.

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# Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, LONDON, N.W.1

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## DUKE'S THEATRE

DRAMATIC PERFORMANCES

---

### "A Midsummer Night's Dream"

(SHAKESPEARE)

UNDER THE DIRECTON OF

A. ACTON-BOND,  
HON. R.A.M.

---

THURSDAY, 21st MARCH, 1935, at 8 p.m.

---

PROGRAMME - - - - - PRICE THREEPENCE



# INCIDENTAL MUSIC

(arranged by BENJAMIN HAIGH MARSHALL)

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Overture (adapted from "Over hill, over dale")	....	....	....	<i>T. Cooke</i>
March—"Eliza"	....	....	....	<i>T. Arne</i>
Figure Dance ...	....	....	....	<i>T. Arne</i>
Overture—"Thomas and Sally"	....	....	....	<i>T. Arne</i>
Song—"Over hill, over dale"	....	....	....	<i>T. Cooke</i>
Duet—"I know a bank"	....	....	....	<i>C. E. Horn</i>
Duet—"Ye spotted snakes"	....	....	....	<i>R. S. Stevens</i>
Minuet—"Eliza"	....	....	....	<i>T. Arne</i>
Duet—"In Theseus' house give glimmering light"	....	....	....	<i>Sir R. H. Bishop</i>

## THE ORCHESTRA

---

<i>1st Violins :</i>	<i>2nd Violins :</i>	<i>Violas :</i>	<i>Violoncellos :</i>
Winifred Flavelle	Irene Spier	Rudolf Risius	Dulce Rapaport
Albert Chasey	Marjorie Lavers	Margery Cooper	Vivian Joseph

Conductor : Benjamin Haigh Marshall (Student)

---

Fairy Dances arranged by Miss Noreen Bush

The undermentioned students, who have rehearsed the play under the direction of  
A. ACTON-BOND, Hon. R.A.M., are in charge of the stage :—

LORNA REID (*Thursday*)

MARIE SLOCOMBE (*Friday*)

General Stage Managers    ISOBEL SMITH and EVELYN DANIELS

---

Wigs by Bert

Costumes by Eve Acton-Bond

Lighting and effects by C. W. Black



# Dramatis Personæ

o

## “A MIDSUMMER NIGHT’S DREAM”

Theseus, Duke of Athens .....	GWEN CUNNINGHAM
Egeus, Father to Hermia .....	MARY MEYNELL
Lysander } in love with Hermia .....	.. JOAN TUCKER
Demetrius } .....	... JEAN ELVIDGE
Philostrate, Master of the revels .....	EVELYN DANIELS
Quince, a Carpenter .....	EDITH SONNENBURG
Snug, a Joiner .....	OLGA SNALAM
Bottom, a Weaver .....	... BETTY PRINCE
Flute, a bellows mender .....	BERTHA ROBERTS
Snout, a Tinker .....	IRENE GREENE
Starveling, a Tailor .....	MEGAN EVANS
Hippolyta, Queen of the Amazons .....	VIVIENNE PHILLIPS
Hermia, Daughter to Egeus, in love with Lysander .....	BETTY ROBINSON
Helena, in love with Demetrius .....	MARJORIE DAVY
Oberon, King of the Fairies .....	ISOBEL SMITH
Titania, Queen of the Fairies .....	MARIE SLOCOMBE
Puck, or Robin Goodfellow .....	DOROTHY RANDELL
A Forester .....	OLGA SNALAM
Peaseblossom .....	BARBARA DREW
Cobweb } Fairies .....	... MARY ALLEN
Moth } .....	..... PAT BANKS
Mustardseed } .....	PAULINE CROUCH
First Singing Fairy .....	... JOAN TRIBE
Second Singing Fairy .....	ELIZABETH CLOUGH
Other Fairies .....	{ PEGGY LITTLE, PALMA NYE, PAMELA BARTON and SHEILA DAVISON
Attendants on Theseus and Hippolyta .....	KATHLEEN BELL and JEAN CALEY

### ACT I.

Scene I .....	Athens, a Room in the Palace of Theseus.
Scene II .....	Athens, a Room in Quince’s House.

### ACT II.

Scene I .....	A Wood near Athens.
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### ACT III.

Scene I .....	The Wood.
Scene II .....	Athens, a Room in Quince’s House.
Scene III .....	The Palace of Theseus.

THERE WILL BE TWO INTERVALS OF FIVE MINUTES EACH AFTER THE FIRST AND SECOND ACTS.

*The B.E.S.S. Shakespeare, edited by Howard de Walden and A. Acton-Bond is the version used for these performances.*



# Diagnosis of Disease

1. History

2. Physical Examination

3. Laboratory Studies

4. Imaging Studies

5. Treatment

6. Prognosis

7. Follow-up

8. Summary

9. References

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11. Glossary

12. Index

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# Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, LONDON, N.W. 1

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## DUKE'S THEATRE

DRAMATIC PERFORMANCES

---

### "A Midsummer Night's Dream"

(SHAKESPEARE)

UNDER THE DIRECTON OF

A. ACTON-BOND,  
HON. R.A.M.

---

FRIDAY, 22nd MARCH, 1935, at 8 p.m.

---

PROGRAMME - - - - - PRICE THREEPENCE



# INCIDENTAL MUSIC

(arranged by BENJAMIN HAIGH MARSHALL)

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Overture (adapted from "Over hill, over dale")	....	....	....	<i>T. Cooke</i>
March—"Eliza"	....	....	....	<i>T. Arne</i>
Figure Dance ...	....	....	....	<i>T. Arne</i>
Overture—"Thomas and Sally"	....	....	....	<i>T. Arne</i>
Song—"Over hill, over dale"	....	....	....	<i>T. Cooke</i>
Duet—"I know a bank"....	....	....	....	<i>C. E. Horn</i>
Duet—"Ye spotted snakes"	....	....	....	<i>R. S. Stevens</i>
Minuet—"Eliza"	....	....	....	<i>T. Arne</i>
Duet—"In Theseus' house give glimmering light"	....	....	....	<i>Sir R. H. Bishop</i>

## THE ORCHESTRA

---

<i>1st Violins :</i>	<i>2nd Violins :</i>	<i>Violas :</i>	<i>Violoncellos :</i>
Winifred Flavelle	Irene Spier	Rudolf Risius	Dulce Rapaport
Albert Chasey	Marjorie Lavers	Margery Cooper	Vivian Joseph

Conductor : Benjamin Haigh Marshall (Student)

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Fairy Dances arranged by Miss Noreen Bush

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LORNA REID (*Thursday*)

MARIE SLOCOMBE (*Friday*)

General Stage Managers    ISOBEL SMITH and EVELYN DANIELS

---

Wigs by Bert

Costumes by Eve Acton-Bond

Lighting and effects by C. W. Black



## Dramatis Personæ

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### “ A MIDSUMMER NIGHT’S DREAM ”

<i>Theseus, Duke of Athens</i>	.....	BERTHA ROBERTS
<i>Egeus, Father to Hermia</i>	.....	IRENE GREEN
<i>Lysander</i> } <i>in love with Hermia</i>	.....	BETTY PRINCE
<i>Demetrius</i> }	.....	MARJORIE DAVY
<i>Philostrate, Master of the revels</i>	.....	MEGAN EVANS
<i>Quince, a Carpenter</i>	.....	ELSIE MATTHEWS
<i>Snug, a Joiner</i>	.....	BETTY ROBINSON
<i>Bottom, a Weaver</i>	.....	ISOBEL SMITH
<i>Flute, a bellows mender</i>	.....	VIVIENNE PHILLIPS
<i>Snout, a Tinker</i>	.....	JEAN ELVIDGE
<i>Starveling, a Tailor</i>	.....	DOROTHY RANDELL
<i>Hippolyta, Queen of the Amazons</i>	.....	JOAN TUCKER
<i>Hermia, Daughter to Egeus, in love with Lysander</i>	.....	EDITH SONNENBURG
<i>Helena, in love with Demetrius</i>	.....	EVELYN DANIELS
<i>Oberon, King of the Fairies</i>	.....	GWEN CUNNINGHAM
<i>Titania, Queen of the Fairies</i>	.....	MARY MEYNELL
<i>Puck, or Robin Goodfellow</i>	.....	LORNA REID
<i>A Forester</i>	.....	OLGA SNALAM
<i>Peaseblossom</i>	.....	BARBARA DREW
<i>Cobweb</i> } <i>Fairies</i>	.....	MARY ALLEN
<i>Moth</i> }	.....	PAT BANKS
<i>Mustardseed</i>	.....	PAULINE CROUCH
<i>First Singing Fairy</i>	.....	JOAN TRIBE
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<i>Other Fairies</i>	.....	PEGGY LITTLE, PALMA NYE, PAMELA BARTON and SHEILA DAVISON
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#### ACT I.

Scene I	Athens, a Room in the Palace of Theseus.
Scene II	Athens, a Room in Quince’s House.

#### ACT II.

Scene I	A Wood near Athens.
---------	---------------------

#### ACT III.

Scene I	The Wood.
Scene II	Athens, a Room in Quince’s House.
Scene III	The Palace of Theseus.

THERE WILL BE TWO INTERVALS OF FIVE MINUTES EACH AFTER THE FIRST AND SECOND ACTS.

*The B.E.S.S. Shakespeare, edited by Howard de Walden and A. Acton-Bond is the version used for these performances.*



Document 1

1944

THE UNITED STATES OF AMERICA  
DOES HEREBY CERTIFY  
THAT THE FOLLOWING  
PERSONS ARE  
NATURALIZED CITIZENS  
OF THE UNITED STATES  
AND ARE  
ELIGIBLE FOR  
MILITARY SERVICE  
IN THE  
ARMY OF THE UNITED STATES  
OF AMERICA  
AND IN THE  
NAVY OF THE UNITED STATES  
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AND IN THE  
AIR FORCE OF THE UNITED STATES  
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MARINE CORPS OF THE UNITED STATES  
OF AMERICA





# Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, N.W. 1

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## STUDENTS' STRING ORCHESTRA

DUKE'S HALL

---

CONDUCTOR :

**B. WALTON O'DONNELL**  
M.V.O., F.R.A.M.

ON TUESDAY, 26TH MARCH, 1935, AT 12.15 P.M.

---

**THIS PROGRAMME ADMITS TO THE CONCERT**

NO REPETITION OF A PIECE, OR RECALL OF A PERFORMER, IS ALLOWED AT THESE MEETINGS

THESE PRIVATE MEETINGS ARE A PART OF THE EDUCATIONAL COURSE, AND ARE INTENDED TO ENABLE THE PROFESSORS TO OBSERVE THE GENERAL WORKING OF THE ACADEMY, AND TO PROMOTE THE INTEREST OF THE PUPILS IN EACH OTHER'S PROGRESS. THE PERFORMANCES CHALLENGE NO PUBLIC CRITICISM, AND VISITORS WHO ARE PRESENT ARE EXPECTED TO HEAR THEM WITH INDULGENCE

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N.B.—Students are expected not to show discourtesy to their Fellow-Students by leaving before the end of the Programme



5.

# PROGRAMME

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## CONCERTO GROSSO, No. 8 (Fatto per la Notte di Natale)

for Concertino Violins and Violoncello and String Orchestra

Corelli

*Vivace—Grave—Allegro*

*Adagio—Allegro—Adagio*

*Vivace—Allegro*

MARY JEZARD (*1st Violin*)

JOHN JEZARD (*2nd Violin*)

VIVIAN JOSEPH (*Violoncello*)

## SUITE in B minor, for Flute and String Orchestra (1st, 4th, 8th & 10th movements)

Bach

*Overture*

*Rondeau*

*Polonaise. Double*

*Badinerie*

*Solo Flute—CONRAD RISIUS*

## SERENADE in G, K.525 (Eine kleine Nachtmusik) 1st, 3rd & 4th movements

Mozart

*Allegro*

*Minuett. Allegretto*

*Rondo. Allegro*



# Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, N.W.1.



PATRONS—

HIS MAJESTY THE KING  
HER MAJESTY THE QUEEN

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

H.R.H. THE PRINCESS LOUISE (DUCHESS OF ARGYLL)

President : H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

Principal : Sir JOHN B. McEWEN, M.A., D.Mus. Oxon., F.R.A.M., F.R.C.M.



PHOTO BY ALEX. CORBETT

STUDENTS'

## CHAMBER CONCERT

DUKE'S HALL

Thursday, 28th March, 1935, at 3 p.m.



# PROGRAMME

---

PRELUDE and FUGUE in G minor—Organ ..... Marcel Dupré  
ARNOLD RICHARDSON

(Maud Mary Gooch Scholar)

"LA CARILLON DE CYTHÈRE" } ..... Couperin  
"LES TRICOTEUSES" } **Pianoforte**

"LA JOYEUSE" } ..... Rameau  
"LES CYCLOPS" } .....

HOPE HAZELTON

SONGS { "Pastorale" } ..... Bizet  
          { "Vieille Chanson" } .....

MARGARET S. JAMIESON

Accompanist : Eileen Ralph

POLONAISE BRILLANTE No. 2, in A, Op. 21—Violin ..... Wieniawski  
THOMAS COOK

Accompanist : Mary Jezard

TOCCATA and FUGUE in D minor—Pianoforte ..... Bach—Tausig  
ALFRED NIEMAN

(Townsend Scholar)

SONGS { "Morgen !", Op. 27, No. 4 } ..... R. Strauss  
          { "Zueignung", Op. 10, No. 1 } .....

CONSTANCE WHITE

(George Mence Smith Scholar)

Accompanist : Phyllis Spurr

QUARTET in E flat, Op. 33, No. 2 (2nd & 4th movements) ..... Haydn  
Scherzo. Allegro EUGENE NEMISH (1st Violin)

(Associated Board Exhibitioner)

ROBERT MASTERS (2nd Violin)

(Gowland Harrison Exhibitioner)

SAMUEL ROSENHEIM (Viola)

JOSEPH SACK (Violoncello)

---

INTERVAL OF FIVE MINUTES

---



VARIATIONS in F minor—Pianoforte ..... *Haydn*

JEAN INGLIS

(Associated Board Exhibitioner)

ARIA—"Che Gelida Manina" (La Bohème) ..... *Puccini*

JOHN LEWIS

Accompanist : Nancy Weir

MARCH from "The Love of Three Oranges", Op. 33 } ..... *Prokofiev*  
"OH DEAR ! WHAT CAN THE MATTER BE ?" } *Pianoforte* ..... *Felix Swinstead\**  
"DANSE RITUELLE DU FEU" ..... *De Falla*

PHYLLIS CHATFIELD

(Associated Board Exhibitioner)

SONGS { "So we'll go no more a-roving" } ..... *Maud Valerie White\**  
      { "How do I love thee" }

ETTA HARRY

Accompanist : Gwen Lea-Dennis

QUINTET in A, K.581 (1st movement) ..... *Mozart*

*Allegro*

RICHARD GIBBS (Clarinet)

(Walter Stokes Scholar)

EDWARD SILVERMAN (1st Violin)

(Ada Lewis Scholar)

ROBERT MASTERS (2nd Violin)

(Gowland Harrison Exhibitioner)

DOUGLAS THOMSON (Viola)

MAURICE WESTERBY (Violoncello)

(Broughton Packer Bath Scholar)

---

\* EX-STUDENT

---

CHAPPELL CONCERT GRAND PIANOFORTE

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Royal Academy of Music  
YORK CATHEDRAL, THE ROAD, N. 1

THE ROYAL ACADEMY OF MUSIC  
HER MAJESTY THE QUEEN  
THE LATE OF CO. 1000  
THE LATE OF CO. 1000  
THE LATE OF CO. 1000

THE ROYAL ACADEMY OF MUSIC  
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THE LATE OF CO. 1000  
THE LATE OF CO. 1000  
THE LATE OF CO. 1000





# Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, N.W.1

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DRAMATIC PERFORMANCE

---

## “THE NOBLE ARMY”

A play in three acts

by

OLWEN REES

[EX-STUDENT]

BY PUPILS OF

ALBAN JEYNES, A.R.A.M.

DEDICATED TO THE GENERAL ELECTION

Produced by ALBAN JEYNES, A.R.A.M.

---

THE DUKE'S THEATRE

*MONDAY, 1st APRIL, 1935, at 3 p.m.*

---

THIS PROGRAMME ADMITS TO THE PERFORMANCE



3

## “THE NOBLE ARMY”

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*Characters in order of appearance :*

MRS. GRINETTE (ANNETTA) A WIDOW	.....	.....	JOAN BENNETT
LOUISE GRINETTE, HER DAUGHTER	.....	.....	..... JOAN CHINA
RUPERT SILVESTER, (A WRITER) A FRIEND OF JOHN'S	.....	.....	GEORGE KIMM
JOHN GRINETTE, MRS. GRINETTE'S SON	.....	.....	GEORGE PRANGNELL
DR. PAUL EDWARDS, (A PSYCHOLOGIST) MRS. GRINETTE'S BROTHER	.....	.....	GEORGE SYLVESTER
MR. GREYMOORE, A CONSERVATIVE MEMBER OF PARLIAMENT	.....	.....	HAROLD CHILD
CECILIA MARTINDALE	.....	.....	MAUREEN TOOP
SUSANNE, A PARLOUR-MAID	.....	.....	ELIZABETH CLOUGH
FRED DUKE, A SOCIALIST	.....	.....	ERIC RICKARD
MARGARET DENNING, MRS. GRINETTE'S MARRIED DAUGHTER	.....	.....	BETTY ROBINSON
PETER DENNING, MARGARET'S HUSBAND	.....	.....	WILLIAM GRANT

---

SCENE : The lounge-hall of Mrs. Grinette's house near London.

TIME : During the office of the National Government.

*ACT I.*

Scene 1 ..... Time—7 p.m.

Scene 2 ..... Three months later. Time—10 p.m.

*ACT II.*

Scene 1 ..... Three months later. Time—11 a.m.

Scene 2 ..... Two days later. Time—12 a.m.

*ACT III.*

Scene 1 ..... Next day. Time—10.30 p.m.

Scene 2 ..... Next day. Time—11 p.m.

---

Incidental Music will be played by a Students' Orchestra, conducted by

BENJAMIN HAIGH MARSHALL (Student)

---

LIGHTING AND EFFECTS BY C. W. BLACK.

FURNITURE BY MESSRS. COX & CO., PUTNEY.



# Chamber Music Works of Brahms

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## TENTH CONCERT

(Special Extra Concert)

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MONDAY, 1st APRIL, 1935, at 3 p.m.

---

### SONATA in F minor, Op. 34B, for 2 Pianofortes

*Allegro non troppo*

(The earlier version of the work below)

*Andante, un poco Adagio*

*Scherzo. Allegro*

*Finale. Poco sostenuto—Allegro non troppo*

BERYL ROGERS ††

GUY JONSON †

### QUINTET in F minor, Op. 34, for Pianoforte, 2 Violins, Viola and Violoncello... (1864)

*Allegro non troppo*

*Andante, un poco Adagio*

*Scherzo. Allegro*

*Finale. Poco sostenuto—Allegro non troppo*

OLIVE CLOKE (Pianoforte)

EDWARD SILVERMAN † (1st Violin)

DOUGLAS THOMSON (2nd Violin)

GORDON MUTTER (Viola)

PETER BEAVAN \* (Violoncello)

\* Associated Board Exhibitioner

† Ada Lewis Scholar

†† Elizabeth Stokes Scholar





# Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, N.W.1.

PATRONS—

HIS MAJESTY THE KING  
HER MAJESTY THE QUEEN

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

H.R.H. THE PRINCESS LOUISE (DUCHESS OF ARGYLL)

President : H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

Principal : Sir JOHN B. McEWEN, M.A., D.Mus. Oxon., F.R.A.M., F.R.C.M.



PHOTO BY ALEX. CORBETT

## STUDENTS' ORCHESTRAL CONCERT

QUEEN'S HALL

[Sole Lessees : Messrs. CHAPPELL & Co., Ltd.]

TUESDAY, 2nd APRIL, 1935, at 3 p.m.

CONDUCTOR :

**SIR HENRY J. WOOD,**

D.Mus., F.R.A.M., F.R.C.M.

PROGRAMME -

- PRICE THREEPENCE



# Programme

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The National Anthem—"God Save the King"

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OVERTURE—"Oberon" ... .. Weber

CONCERTO in A minor, Op. 82 (2nd & 3rd movements) ... .. Glazounov

*Tranquillo—Andante*

*Cadenza—Finale. Allegro*

*Solo Violin—EDWARD SILVERMAN*

[Ada Lewis Scholar]

CONCERTO No. 4 in D minor, Op. 70 (1st movement) ... .. Rubinstein

*Moderato assai*

*Solo Pianoforte—IRENE GRAVES*

ARIA—"Angel of the Agony" (The Dream of Gerontius) ... .. Elgar

PHILIP HATTEY



SYMPHONY No. 2 in D, Op. 73 (3rd & 4th movements) ... .. Brahms  
*Allegretto grazioso (Quasi Andantino)*  
*Allegro con spirito*

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INTERVAL OF FIVE MINUTES

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CONCERTO in E minor, Op. 85 (1st & 2nd movements) ... .. Elgar  
*Adagio*  
*Allegro molto*

*Solo Violoncello*—JOYCE COHEN  
 [Ada Lewis Scholar]

CONCERTO No. 2 in G minor, Op. 22 (2nd & 3rd movements) ... .. Saint-Saëns  
*Allegro Scherzando*  
*Presto*

*Solo Pianoforte*—JANET SWAN

ARIA—"Hiawatha's Vision" (Hiawatha—Part III) ... .. Coleridge-Taylor

GEORGE SYLVESTER

OVERTURE "Rienzi" ... .. Wagner

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CHAPPELL CONCERT GRAND PIANOFORTE

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IN ACCORDANCE WITH THE REQUIREMENTS OF THE LONDON COUNTY COUNCIL:—

- (i) The public may leave at the end of the performance or exhibition by all exit doors, and such doors must at that time be open.
- (ii) All gangways, passages, and staircases must be kept entirely free from chairs or any other obstruction.
- (iii) Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating sufficient space shall be left for persons to pass easily to and fro and to have free access to exits.



# THE ORCHESTRA

## First Violins.

Flavelle, Winifred  
Silverman, Edward  
Chasey, Albert  
Appleton, William A.  
Aronowitz, Samuel  
Beckton, Dorothy  
Brickman, Lebah  
Compagnoni, Lorna  
Coomer, Norbert  
English, Antony  
Felmingham, Richard  
Findlay, Mary G.  
George, Mary  
Greenwood, Henry  
Jaques, Sylvia  
Jezard, John  
Latutin, Simmon  
Lavers, Marjorie  
Little, Katharine  
Lyons, Peggy M.  
Masters, Robert H.  
Meller, Eileen  
X Phillips, Constance  
Solloway, John  
Spier, Irene  
Taylor, Helena M.  
Thomson, Douglas  
Waters-Leavins, Arthur

## Second Violins.

Nemish, Eugene  
Rosenheim, Samuel  
Mernick, Woolf  
Hunn, Raymond  
Archibald, Joan  
Berge, Hans  
Braga, Leonard  
Chilcott, Nancie  
Cook, Thomas  
Fennell, Monica  
Hedges, H. Margaret  
Hurwitz, Emanuel  
Jones, Gwendolyn I.  
Maskell, George

## Second Violins (cont.)

Masterson, Ruth  
Nicholson, Margaret  
Odgear, Peggy  
Okada, Katsuka  
Rigg, Sadie  
Scott, Shirley  
Whatley, Evelyn  
Wine, Machali

## Violas.

\*† Lockyer, James T.  
White, Helga  
Cooper, Margery  
Dowell, Sylvia  
Euler, Josephine  
\* Forbes, Watson  
Gilbert, Max  
§ Hobday, Alfred  
Jackson, Elza  
Martin, Doris V.  
Menzies, Lesley  
§ Quaife, Arthur S.  
Risius, Rudolf  
Staples, Betty

## Violoncellos.

Beaven, Peter H.  
McCarthy, Eileen  
Booth, Esmé  
Cohen, Joyce  
Edwards, Dilys  
Elphick, Edna  
Fox, Eleanor C.  
Harding, Mary Stuart  
Joseph, Vivian  
Lewis, Violet  
Loynes, Barbara  
Macdonald, Ohna  
Neild, Nancy B.  
Newell, Joan  
Oswin, Therle  
Piggott, Margaret  
Rapaport, Dulce  
Roitt, Sonia

## Violoncellos (cont.)

Scott-Ellis, Elisabeth  
Slater, Doreen  
Taylor, Muriel  
Westerby, Maurice

## Double-Basses.

† Winterbottom, Charles  
§ Sterling, H. Samuel  
Fairfax, Margaret  
\* Gray, Charles H.  
\* Greenish, Doris  
Ockleford, Gladys  
\* Stanley, Paul J.  
\* Tildesley, Richard  
\* Walton, John  
§ Wrench, A. D.

## Flutes.

\*† Stainer, Charles  
Bonner, Betty  
Risius, Conrad  
Snell, Mary  
Walker, Evelyn

## Piccolo.

\*† Stainer, Charles

## Oboes.

§ Brand, J. R.  
Butterworth, John  
Keane, Madeline L.

## Cor. Anglais.

Butterworth, John

## Clarinets.

Robins, Frederick J.  
Gibbs, Richard M.  
Carter, Rosetta  
Parton, Audrey P.  
Verney, Marjorie  
Woodrow, Florence M.

## Bassoons.

\* Vinter, Gilbert  
\* Waters, Alfred

## Contra Bassoon.

\* Penn, Alfred

## Horns.

\* Cursue, Alfred J.  
\* Chipchase, E. A.  
§ Mason, John  
§ Smith, George W.

## Trumpets.

\* Solomon, John  
Podolsky, Leopold  
Ellison, Sidney  
§ Fenwick George  
Herron, H. Dennis

## Trombones.

† Langston, Sidney F.  
§ Garvin, A. T.

## Bass Trombone.

†\* Coleman, W. H.

## Tuba.

§ Glynn, Frank W.

## Timpani.

§ Hards, Charles

## Bass Drum, Side Drum, Tenor Drum, Cymbals, Triangle, Glockenspiel.

Marshall, B. Haigh  
Dunn, G. Brian  
Harper, Marjorie  
Passey, Thomas D.  
Sanders-Clark, Robin

## Harp.

\*† Mason, Gwendolen

## Organ.

Gibson, Alan

\* Ex-Student

† Professor

§ Specially Engaged



ST. PAUL'S CATHEDRAL.



ORDER OF SERVICE

IN MEMORY OF THE LATE

**Sir ALEXANDER CAMPBELL MACKENZIE**

K.C.V.O., Mus. D., LL.D., D.C.L.

(Principal Emeritus, Royal Academy of Music).

1847 — 1935.



THURSDAY, MAY 9th, 1935

AT 12 NOON.





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Before Service, the following Music will be played:—

POSTLUDE (In Memoriam)	...	}	<i>A. C. Mackenzie.</i>
BENEDICTUS	... ..		

---



## Order of Service.

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*The Choir will sing the following Sentences to Croft's setting,  
all standing.*

I AM the resurrection and the life, saith the Lord : he that believeth in Me, though he were dead, yet shall he live : and whosoever liveth and believeth in Me shall never die.

WE brought nothing into this world, and it is certain we can carry nothing out. The Lord gave, and the Lord hath taken away ; blessed be the Name of the Lord.

*Then shall be sung the Psalm following to a Chant by  
A. C. MACKENZIE.*

PSALM XXIII. *Dominus regit me.*

THE Lord | is my | shepherd : therefore | can I | lack |  
nothing.

2. He shall feed me in a | green | pasture : and lead me  
forth be- | side the | waters . of | comfort.



3. He shall con- | vert my | soul : and bring me forth in  
the paths of | righteous-ness | for his | Name's sake.

4. Yea though I walk through the valley of the shadow  
of death \* I will | fear no | evil : for thou art with me \*  
thy | rod . and thy | staff | comfort . me.

5. Thou shalt prepare a table before me against | them .  
that | trouble me : thou hast anointed my head with | oil .  
and my | cup . shall be | full.

6. But thy loving-kindness and mercy shall follow me \*  
all the | days . of my | life : and I will dwell in the | house .  
of the | Lord for | ever.

Glory be to the Father | and . to the | Son : and | to  
the | Holy | Ghost ;

As it was in the beginning \* is now and | ever | shall  
be : world without | end. | A- | men.

*Then shall follow :*

LESSON.—Wisdom iii, 1—9.

**B**UT the souls of the righteous are in the hand of God,  
and there shall no torment touch them. In the  
sight of the unwise they seemed to die : and their departure  
is taken for misery, and their going from us to be utter  
destruction : but they are in peace. For though they be  
punished in the sight of men, yet is their hope full of  
immortality. And having been a little chastised, they  
shall be greatly rewarded : for God proved them,  
and found them worthy for Himself. As gold in the



furnace hath He tried them, and received them as a burnt offering. And in the time of their visitation they shall shine, and run to and fro like sparks among the stubble. They shall judge the nations, and have dominion over the people, and their Lord shall reign for ever. They that put their trust in Him shall understand the truth ; and such as be faithful in love shall abide with Him : for grace and mercy is to His saints, and He hath care for His elect.

*The Lesson being ended, the following shall be sung  
to music by JOHN GOSS :*

I HEARD a voice from heaven, saying unto me,  
Write, from henceforth blessed are the dead which die  
in the Lord ;  
Even so saith the Spirit ; for they rest from their labours.

*Then shall be said :*

Lord, have mercy upon us.

*Christ, have mercy upon us.*

Lord, have mercy upon us.

OUR Father, which art in heaven, Hallowed be Thy Name. Thy kingdom come. Thy will be done in earth, As it is in heaven. Give us this day our daily bread. And forgive us our trespasses, As we forgive them that trespass against us. And lead us not into temptation ; But deliver us from evil. Amen.



ALMIGHTY God, with Whom do live the spirits of them that depart hence in the Lord, and with Whom the souls of the faithful, after they are delivered from the burden of the flesh, are in joy and felicity; We give Thee hearty thanks, for that it hath pleased Thee to deliver Thy servant, ALEXANDER CAMPBELL, out of the miseries of this sinful world; beseeching Thee, that it may please Thee, of Thy gracious goodness, shortly to accomplish the number of Thine elect, and to hasten Thy kingdom; that we, with all those that are departed in the true faith of Thy Holy Name, may have our perfect consummation and bliss, both in body and soul, in Thy eternal and everlasting glory; through Jesus Christ our Lord. *Amen.*

Assist us mercifully, O Lord, in these our supplications and prayers, and dispose the way of Thy servants towards the attainment of everlasting salvation; that, among all the changes and chances of this mortal life, they may ever be defended by Thy most gracious and ready help; through Jesus Christ our Lord. *Amen.*

Grant to us, O Lord, together with all Thy faithful departed, peace, light and refreshment. *Amen.*

The grace of our Lord Jesus Christ, and the love of God, and the fellowship of the Holy Ghost, be with us all evermore. *Amen.*

HYMN No. 471 (*E.H.*)

PRAISE to the Holiest in the height,  
And in the depth be praise,  
In all his words most wonderful,  
Most sure in all his ways.



O loving wisdom of our God !  
When all was sin and shame,  
A second Adam to the fight  
And to the rescue came.

O wisest love ! that flesh and blood,  
Which did in Adam fail,  
Should strive afresh against their foe,  
Should strive and should prevail ;

And that a higher gift than grace  
Should flesh and blood refine,  
God's presence and his very Self,  
And Essence all-divine.

O generous love ! that he who smote  
In Man for man the foe,  
The double agony in Man  
For man should undergo ;

And in the garden secretly,  
And on the Cross on high,  
Should teach his brethren, and inspire  
To suffer and to die.

Praise to the Holiest in the height,  
And in the depth be praise :  
In all his words most wonderful,  
Most sure in all his ways. Amen.

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### THE BLESSING.

---

FUNERAL MARCH (Coriolanus) ... *A. C. Mackenzie.*



R. E. THOMAS & NEWMAN, LTD.  
Printers to the Dean and Chapter  
24 White St., Moorfields, E.C.2





# Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, N.W.1

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## QUARTET RECITAL

UNDER THE DIRECTION OF

HERBERT WITHERS,

F.R.A.M.

---

## LECTURE HALL

MONDAY, 27th MAY, 1935,

at 3 p.m.

---

### THIS PROGRAMME ADMITS TO THE RECITAL

NO REPETITION OF A PIECE, OR RECALL OF A PERFORMER, IS ALLOWED AT THESE MEETINGS

THESE PRIVATE MEETINGS ARE A PART OF THE EDUCATIONAL COURSE, AND ARE INTENDED TO ENABLE THE PROFESSORS TO OBSERVE THE GENERAL WORKING OF THE ACADEMY, AND TO PROMOTE THE INTEREST OF THE PUPILS IN EACH OTHER'S PROGRESS. THE PERFORMANCES CHALLENGE NO PUBLIC CRITICISM, AND VISITORS WHO ARE PRESENT ARE EXPECTED TO HEAR THEM WITH INDULGENCE

---

THE DOORS WILL BE CLOSED DURING EACH PIECE

THOSE HAVING TO LEAVE ARE REQUESTED TO DO SO BETWEEN THE PIECES AND NOT DURING THE PERFORMANCE.

---

N.B.—Students are expected not to show discourtesy to their Fellow-Students by leaving before the end of the Programme



# PROGRAMME

---

QUARTET in E flat, Op. 74 (The Harp)

Beethoven

*Poco Adagio—Allegro*

*Adagio ma non troppo*

*Presto—*

*Allegretto con variazioni*

PHANTASY QUARTET (in one movement) MS.

Marie Dare

QUARTET in B flat, K.589

Mozart

*Allegro*

*Larghetto*

*Menuetto. Moderato*

*Allegro assai*

---

WINIFRED FLAVELLE (*1st Violin*)

[Gwynne Kimpton Scholar]

IRENE SPIER (*2nd Violin*)

HELGA WHITE (*Viola*)

EDNA ELPHICK (*Violoncello*)

[Ada Lewis Scholar]



4

# Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, N.W.1.



PATRONS—

HIS MAJESTY THE KING  
HER MAJESTY THE QUEEN

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

H.R.H. THE PRINCESS LOUISE (DUCHESS OF ARGYLL)

President : H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

Principal : Sir JOHN B. McEWEN, M.A., D.Mus. Oxon., F.R.A.M., F.R.C.M.

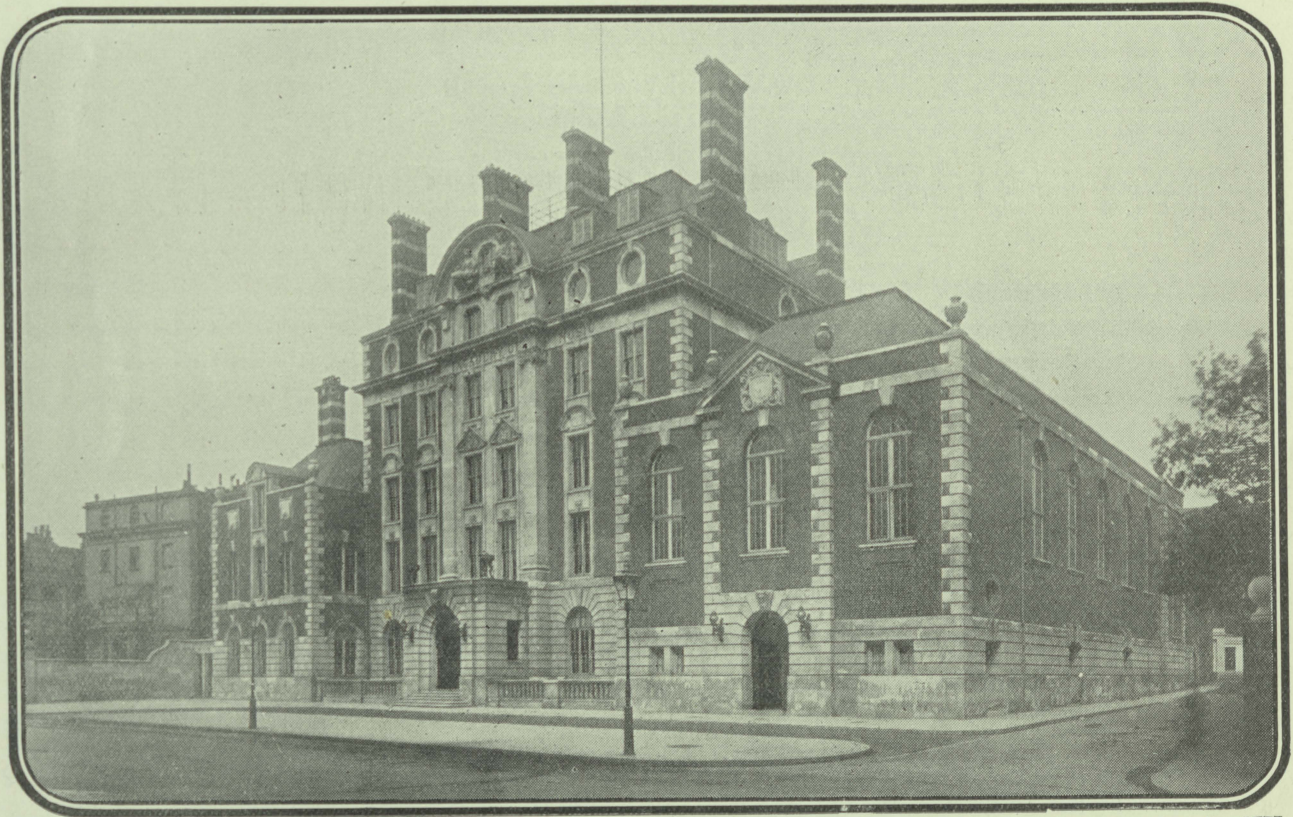


PHOTO BY ALEX. CORBETT

STUDENTS'  
CHAMBER CONCERT  
DUKE'S HALL

Thursday, 6th June, 1935, at 3 p.m.



# PROGRAMME

---

SONATA in C, Op. 2, No. 3 (1st movement)—Pianoforte

*Allegro con brio*

Beethoven

FRANK THOMAS

[Ada Lewis Scholar]

PASSACAGLIA for Violin & Violoncello (Unaccompanied)

Handel—Halvorsen

EDWARD SILVERMAN (Violin)

[Ada Lewis Scholar]

JOYCE COHEN (Violoncello)

[Ada Lewis Scholar]

SONGS { "Landscape"  
"The Story Teller" } MSS.

May Sabeston Walker

[Josephine Troup Scholar]

MAY SABESTON WALKER

Accompanist : Eileen Ralph

SCHERZO in B flat minor, Op. 31—Pianoforte

Chopin

GWENDOLYN REICHE

[Bach & Beethoven Scholar]

STRING QUARTET in G minor (2nd movement)

*Andante sostenuto*

Elizabeth Elwell-Sutton\*

STUDY for String Quartet—"We are such stuff as dreams are made on,  
and our little life is rounded with a sleep."

Manuel Frenkel†

[Student]

EDWARD SILVERMAN (1st Violin)

[Ada Lewis Scholar]

DOUGLAS THOMSON (2nd Violin)

GORDON MUTTER (Viola)

PETER BEAVAN (Violoncello)

[Associated Board Exhibitioner]

---

INTERVAL OF FIVE MINUTES

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NURSERY RHYMES

H. Walford Davies

- (a) "Lullaby and Willie Winkie"
- (b) "T'other little tune"
- (c) "Thomas and Annis"
- (d) "The White Paternoster"

ESTHER SALAMAN

ETTA HARRY

JOAN LENNARD

[Tuer Scholar]

Accompanist : Stella Goodger

SONATA in E—Violoncello

Valentini

EDNA ELPHICK

[Ada Lewis Scholar]

Accompanist : Susan Slivko

ARIAS { "Voi che sapete" (Figaro) }  
 { "Con vezzi" (Il Seraglio) }

Mozart

JOAN TRIBE

Accompanist : Alison Reid

ETUDES in { C, Op. 10, No. 1 }  
 { F minor, No. 1 from 3 Nouvelles Etudes } Pianoforte  
 { F, Op. 10, No. 8 }

Chopin

BRUNO RAIKIN

QUARTET in B flat, K.589 (3rd & 4th movements)

Mozart

Menuetto. Moderato

Allegro assai

WINIFRED FLAVELLE

[Gwynne Kimpton Scholar]

IRENE SPIER

HELGA WHITE

EDNA ELPHICK

[Ada Lewis Scholar]

\* EX-STUDENT

† SECOND STUDY

CHAPPELL CONCERT GRAND PIANOFORTE



Form A-10

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Royal Academy of Music,  
YORK GATE, MARYLEBONE ROAD, N.W.1

---

DUKE'S THEATRE

---

DRAMATIC PERFORMANCES

---

Scenes from

“ A Midsummer Night's Dream ”

“ Coriolanus ”

“ Love's Labour's Lost ”

(SHAKESPEARE)

UNDER THE DIRECTION OF

A. ACTON-BOND,

HON. R.A.M.

On FRIDAY and SATURDAY, 14th & 15th JUNE, 1935, at 8.15 p.m.

---

PROGRAMME - - - - - PRICE THREEPENCE



## INCIDENTAL MUSIC

Canto amoroso .. .. .	..	..	..	..	..	..	..	..	<i>Sammartini</i>
Signor Bononcini's Dance for the year 1721 .. .. .	..	..	..	..	..	..	..	..	arr. <i>Alfred Moffat</i>
Serenade .. .. .	..	..	..	..	..	..	..	..	<i>Pergament</i>
HELENA TAYLOR (Violin)					PHYLLIS SPURR (Pianoforte)				

## "A MIDSUMMER NIGHT'S DREAM"

### ACT I., SCENE 1.—*A Room in the Palace of Theseus*

Theseus, Duke of Athens .. .. .	..	..	..	..	..	..	..	..	BERTHA ROBERTS
Hippolyta, Queen of the Amazons .. .. .	..	..	..	..	..	..	..	..	EVELYN DANIELS
Egeus, Father of Hermia .. .. .	..	..	..	..	..	..	..	..	IRENE GREEN
Philostrate, Master of the revels .. .. .	..	..	..	..	..	..	..	..	MEGAN EVANS
Hermia, daughter of Egeus (in love with Lysander) .. .. .	..	..	..	..	..	..	..	..	EDITH SONNENBURG
Lysander } in love with Hermia .. .. .	..	..	..	..	..	..	..	..	{ OLGA SNALAM
Demetrius } .. .. .	..	..	..	..	..	..	..	..	
Helena (in love with Demetrius) .. .. .	..	..	..	..	..	..	..	..	MARJORIE DAVEY

### ACT III., SCENE 2.—*A Wood in Athens*

Lysander .. .. .	..	..	..	..	..	..	..	..	OLGA SNALAM
Demetrius .. .. .	..	..	..	..	..	..	..	..	JEAN ELVIDGE
Helena .. .. .	..	..	..	..	..	..	..	..	MARJORIE DAVEY
Hermia .. .. .	..	..	..	..	..	..	..	..	EDITH SONNENBURG
Oberon, King of the Fairies .. .. .	..	..	..	..	..	..	..	..	PHYLLIS CLYMA
Puck, or Robin Goodfellow .. .. .	..	..	..	..	..	..	..	..	LORNA REID

## "CORIOLANUS"

### ACT I., SCENE 3.—*Rome : A Room in Marcius' House*

Volumnia .. .. .	..	..	..	..	..	..	..	..	ENA MARCHALLECK
Valeria .. .. .	..	..	..	..	..	..	..	..	ISABEL SMITH
Virgilia .. .. .	..	..	..	..	..	..	..	..	VIVIENNE PHILLIPS
Waiting Woman .. .. .	..	..	..	..	..	..	..	..	EDNA LANSDALL

INTERVAL OF FIVE MINUTES



S DREAM”

.. OLGA SNALAM  
.. BETTY PRINCE  
.. EVELYN DANIELS  
.. JEAN ELVIDGE  
.. EDITH SONNENBURG  
.. MEGAN EVANS

LOST”

*Navarre*

.. ENA MARCHALLECK  
.. BERTHA ROBERTS  
.. VIVIENNE PHILLIPS  
.. LORNA REID  
.. MARIE SLOCOMBE  
.. MARY MEYNELL

## SPECIAL NOTICE

Mr. WILFRID WALTER

has kindly consented to judge the competition for  
the Howard de Walden Gold Medal on Saturday,  
15th June, 1935.

LORD HOWARD DE WALDEN

will be present on Saturday evening to congratulate  
the winner of the Gold Medal for Drama.

Costard, a Clown .. .. .

---

INTERVAL OF FIVE MINUTES

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II

Canto amoroso . . . . .  
 Signor Bononcini's Dance for the ye  
 Serenade . . . . .

HELENA TAYL

"A MIDSUM

ACT I., SC

Theseus, Duke of Athens .  
 Hippolyta, Queen of the Amaz  
 Egeus, Father of Hermia .  
 Philostrate, Master of the reve  
 Hermia, daughter of Egeus (in  
 Lysander } in love with Her  
 Demetrius }  
 Helena (in love with Demetriu

ACT I

Lysander .. ..  
 Demetrius .. ..  
 Helena .. ..  
 Hermia .. ..  
 Oberon, King of the Fairies ..  
 Puck, or Robin Goodfellow ..

"

ACT I., SCEN

Volumnia	..	..	..																
Valeria ..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	ISABEL SMITH
Virgilia ..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	VIVIENNE PHILLIPS
Waiting Woman	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	EDNA LANSDALL

INTERVAL OF FIVE MINUTES



## “A MIDSUMMER NIGHT’S DREAM”

### ACT I., SCENE 2.

Snug, a joiner .. .. .	OLGA SNALAM
Bottom, a weaver .. .. .	BETTY PRINCE
Flute, a bellows mender .. .. .	EVELYN DANIELS
Snout, a tinker .. .. .	JEAN ELVIDGE
Quince, a carpenter .. .. .	EDITH SONNENBURG
Starveling, a tailor .. .. .	MEGAN EVANS

---

## “LOVE’S LABOUR’S LOST”

### ACT V., SCENE 1.—*A Park in Navarre*

Holofernes, a Schoolmaster .. .. .	ENA MARCHALLECK
Sir Nathaniel, a Curate .. .. .	BERTHA ROBERTS
Dull, a Constable .. .. .	VIVIENNE PHILLIPS
Don Adriano de Armado, a fantastical Spaniard .. .. .	LORNA REID
Moth, page to Armado .. .. .	MARIE SLOCOMBE
Costard, a Clown .. .. .	MARY MEYNELL

---

INTERVAL OF FIVE MINUTES

---



# “LOVE’S LABOUR’S LOST”

## ACT IV., SCENE 3.—*A Park in Navarre*

Ferdinand, King of Navarre	.. .. .	ISABEL SMITH
Biron	} Lords attending the King .. .. .	{ LORNA REID
Dumain		{ BETTY PRINCE
Longaville		{ MARJORIE DAVEY
Jaquenetta, a country wench	.. .. .	EDNA LANSDELL
Costard, a Clown	.. .. .	IRENE GREEN

---

## ACT V., SCENE 2.—*Another part of the Park*

The Princess of France	.. .. .	MARIE SLOCOMBE
Rosaline	} Ladies attending the Princess .. .. .	{ EVELYN DANIELS
Katharine		{ MEGAN EVANS
Maria		{ PHYLLIS CLYMA
Boyet, attending the Princess	.. .. .	MARY MEYNELL

---

The undermentioned students, who have rehearsed the play under the direction of  
A. ACTON-BOND, Hon. R.A.M., are in charge of the stage :  
LORNA REID, MARIE SLOCOMBE

---

General Stage Managers	.. .. .	{ ISABEL SMITH
		{ ENA MARCHALLECK

Wigs by “Bert.”

Costumes by Eve Acton-Bond.

Lighting and Effects by C. W. Black.





# Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, N.W.1.

PATRONS—

HIS MAJESTY THE KING  
HER MAJESTY THE QUEEN

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

H.R.H. THE PRINCESS LOUISE (DUCHESS OF ARGYLL)

President : H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

Principal : Sir JOHN B. McEWEN, M.A., D.Mus. Oxon., F.R.A.M., F.R.C.M.



PHOTO BY ALEX. CORBETT

## STUDENTS' ORCHESTRAL CONCERT

QUEEN'S HALL

[Sole Lessees : Messrs. CHAPPELL & Co., Ltd.]

TUESDAY, 18th JUNE, 1935, at 8 p.m.

CONDUCTOR :

**SIR HENRY J. WOOD,**

D.Mus., F.R.A.M., F.R.C.M.

PROGRAMME - - - - - PRICE THREEPENCE



# Programme

---

"BENEDICTUS", Op. 37, No. 3

Mackenzie \*

## In Memoriam

SIR ALEXANDER CAMPBELL MACKENZIE,  
K.C.V.O., D.Mus., LL.D., D.C.L., F.R.A.M.

Principal, R.A.M. 1888—1924.

CONCERTO No. 1 in B flat minor, Op. 23 (1st movement)

Tchaikovsky

*Allegro non troppo e molto maestoso*

Solo Pianoforte—SUSAN SLIVKO

[Emma Levy Scholar]

INTRODUCTION and RONDO CAPRICCIOSO, Op. 28

Saint-Saëns

Solo Violin—EUGENE NEMISH

[Associated Board Exhibitioner]

"THE PRIZE SONG" (The Mastersingers)

Wagner

EDWARD CROWTHER



SYMPHONIE FANTASTIQUE, Op. 14 (Episode in the life of an artist)—2nd & 4th movements *Berlioz*

"The Ball Scene"

"March to the Scaffold"

*Student Conductor*—R. SANDERS-CLARK

---

INTERVAL OF TEN MINUTES

---

CONCERTO in A minor, Op. 54, for Pianoforte & Orchestra (2nd & 3rd movements) *Schumann*

*Intermezzo. Andantino grazioso*

*Allegro vivace*

*Solo Pianoforte*—DENNIS MURDOCH

[Henderson Scholar]

"SENTA'S BALLADE" (Flying Dutchman) ..... *Wagner*

MAHRY DAWES

"TODTEN-TANZ" for Pianoforte & Orchestra (Paraphrase on "Dies Irae") ..... *Liszt*

*Solo Pianoforte*—MARY CRAWSHAW

[Associated Board Exhibitioner]

BALLET MUSIC from "Le Cid" ..... *Massenet*

*Castillane; Andalouse; Aragonaise; Aubade;*

*Catalane; Madrilène; Navarraise*

---

The National Anthem—"God Save the King"

---

\* EX-STUDENT

CHAPPELL CONCERT GRAND PIANOFORTE

---

IN ACCORDANCE WITH THE REQUIREMENTS OF THE LONDON COUNTY COUNCIL:—

- (i) The public may leave at the end of the performance or exhibition by all exit doors, and such doors must at that time be open.
- (ii) All gangways, passages, and staircases must be kept entirely free from chairs or any other obstruction.
- (iii) Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating sufficient space shall be left for persons to pass easily to and fro and to have free access to exits.



ROYAL CANADIAN MOUNTED POLICE

INVESTIGATION BRANCH

REPORT OF INVESTIGATION

DATE: 1964-11-10

BY: S. J. [illegible]

TO: [illegible]

RE: [illegible]

1. [illegible]

2. [illegible]

3. [illegible]

4. [illegible]

5. [illegible]

6. [illegible]

7. [illegible]

8. [illegible]

9. [illegible]

10. [illegible]

11. [illegible]

12. [illegible]

13. [illegible]

14. [illegible]

15. [illegible]

16. [illegible]

17. [illegible]

18. [illegible]

19. [illegible]

20. [illegible]

21. [illegible]

22. [illegible]

23. [illegible]

24. [illegible]

25. [illegible]

26. [illegible]

27. [illegible]

28. [illegible]

29. [illegible]

30. [illegible]

31. [illegible]

32. [illegible]

33. [illegible]

34. [illegible]

35. [illegible]

36. [illegible]

37. [illegible]

38. [illegible]

39. [illegible]

40. [illegible]





# Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, N.W.1

---

## Practice Pianoforte & Song Recital

BY

MONICA IRWIN

and

VERA RAE-STEVENSON

---

LECTURE HALL

*SATURDAY, 22nd JUNE, 1935,*

*at 3 p.m.*

---

THIS PROGRAMME ADMITS TO THE RECITAL

NO REPETITION OF A PIECE, OR RECALL OF A PERFORMER, IS ALLOWED AT THESE MEETINGS

THESE PRIVATE MEETINGS ARE A PART OF THE EDUCATIONAL COURSE, AND ARE INTENDED TO ENABLE THE PROFESSORS TO OBSERVE THE GENERAL WORKING OF THE ACADEMY, AND TO PROMOTE THE INTEREST OF THE PUPILS IN EACH OTHER'S PROGRESS. THE PERFORMANCES CHALLENGE NO PUBLIC CRITICISM, AND VISITORS WHO ARE PRESENT ARE EXPECTED TO HEAR THEM WITH INDULGENCE

---

THE DOORS WILL BE CLOSED DURING EACH PIECE

THOSE HAVING TO LEAVE ARE REQUESTED TO DO SO BETWEEN THE PIECES AND NOT DURING THE PERFORMANCE.

---

N.B.—Students are expected not to show discourtesy to their Fellow-Students by leaving before the end of the Programme



# PROGRAMME

10.

## PARTITA No. 2, in C minor

Bach

Sinfonie  
Allemande  
Courante  
Sarabande  
Rondeau  
Caprice

MONICA IRWIN

- SONGS { "Von ewiger Liebe", Op. 43, No. 1 } ..... Brahms  
          { "Die Mainacht", Op. 43, No. 2 } .....  
          { "Liebesbotschaft" } ..... Schubert  
          { "Rastlose Liebe", Op. 5, No. 1 } .....

VERA RAE-STEVENSON

## VARIATIONS SÉRIEUSES, in D minor, Op. 54

Mendelssohn

MONICA IRWIN

- SONGS { "To the Children", Op. 26, No. 7 ..... S. Rachmaninov  
          { "The Dreary Steppe" ..... A. Grechaninov  
          { "Silent Noon" ..... R. Vaughan Williams  
          { "Loves' Philosophy" ..... Roger Quilter

VERA RAE-STEVENSON

## RONDO No. 1 (based on a folk theme)

Béla Bartók

"MEDITERRANEAN"

Arnold Bax\*

"AMBERLEY WILD BROOKS"

John Ireland

- THREE LEGENDS { "Cuckoo my friend, my brother" } .....  
                  { "A Sigh in the Court of Perpetual Faith" } MSS. Monica Irwin  
                  { "The Unicorn Yoked to a Long Cart" } .....

MONICA IRWIN

Accompanist : Stella Goodger

\* EX-STUDENT





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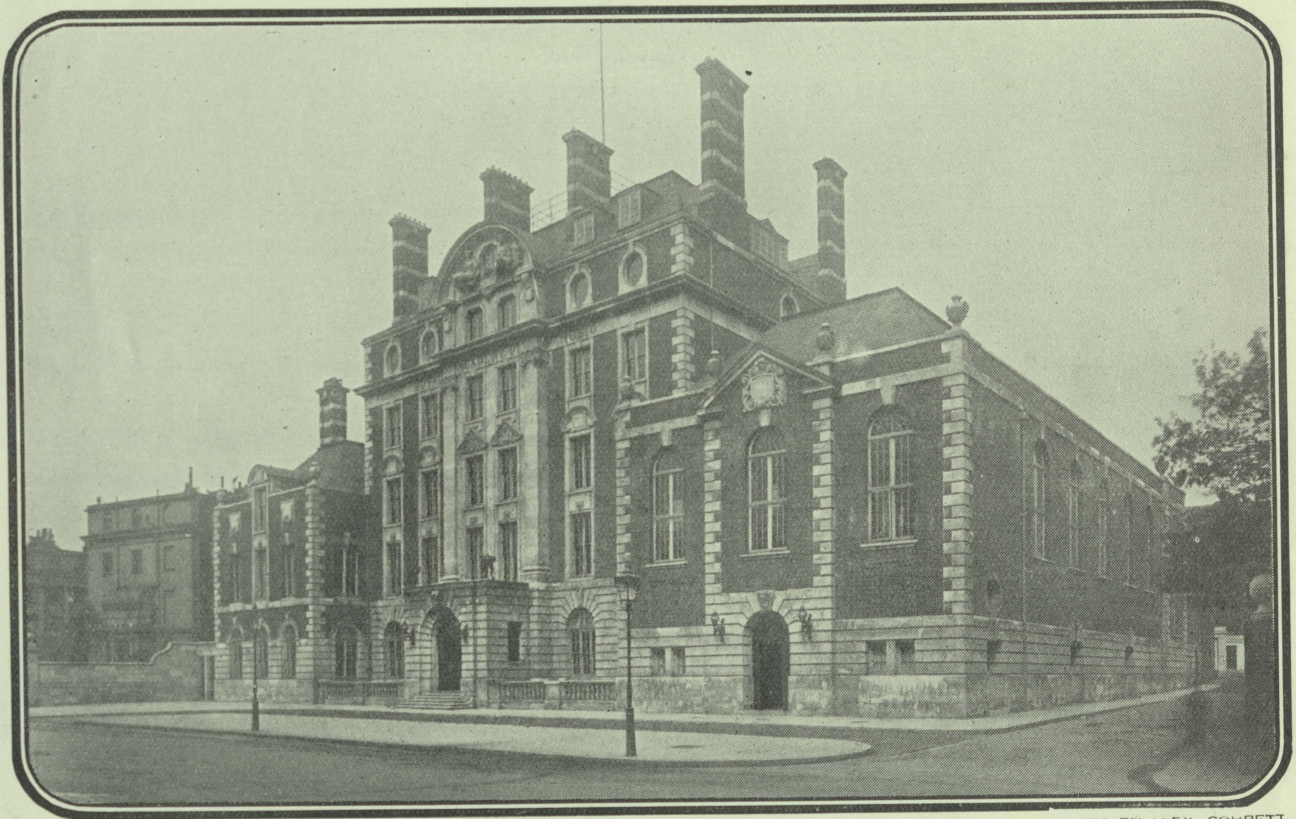


PHOTO BY ALEX. CORBETT

STUDENTS'

## CHAMBER CONCERT

DUKE'S HALL

Thursday, 27th June, 1935, at 3 p.m.



# PROGRAMME

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FANTASY PRELUDE—Organ

.....  
GEORGE HANKIN

Charles Macpherson\*

BALLADE, Op. 15—Violin & Pianoforte

.....  
BEATRIX MARR (Violin)

[Ada Lewis Scholar]

EILEEN RALPH (Pianoforte)

B. J. Dale\*

SONATA in D (1st & 2nd movements) *MS.*—Pianoforte

*Allegro Ritmico*

*Andante cantabile*

IRIS GREEP

Iris Greep †

[Student]

RECIT—"And God said"  
ARIA—"With Verdure clad" }

(Creation)

THELMA WEEKS

[Ada Lewis Scholar]

Accompanist: Stella Goodger

Haydn

SONATINA for Pianoforte

.....  
EILEEN ENGLAND

[Potter Exhibitioner]

H. V. Jervis-Read\*

*Miscellaneous*  
*Handwritten*  
"DEUX CHANSONS DE BILITIS"

.....  
IRENE CHAMBERS (Soprano)

[Lilian Eldee Scholar]

BETTY BONNER (Flute)

RICHARD GIBBS (Clarinet)

[Walter Stokes Scholar]

JOAN TRIBE (Celesta)

AUBREY APPLETON (Viola)

[Ada Lewis Scholar]

MARGARET FAIRFAX (Double Bass)

BERYL PRICE (Conductor)

..... Bernard Lewis †

[Student]

---

INTERVAL OF FIVE MINUTES

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**"MERCILES BEAUTÉ"—A Triple Roundel by Chaucer**

*Captivity*  
*Rejection*  
*Escape*

MURIEL GALE (Contralto)  
WINIFRED FLAVELLE (1st Violin)

[Gwynne Kimpton Scholar]

IRENE SPIER (2nd Violin)

HELGA WHITE (Viola)

EDNA ELPHICK (Violoncello)

[Ada Lewis Scholar]

*Norman Demuth*

**TOCCATA in C, Op. 7—Pianoforte**

ROBERT HAY

[Associated Board Exhibitioner]

*Schumann*

**HINDOO SONG**

DOROTHY PAYNTER

Accompanist : Stella Goodger

*Bemberg*

**SONATA in F—Violoncello**

PETER H. BEAVAN

[Associated Board Exhibitioner]

*Porpora*

**SONGS { "Printemps dernier"  
"Ouvre tes yeux bleus" }**

EDITH V. JUSTER

Accompanist : Phyllis Spurr

*Massenet*

**FANTASY QUINTET for Pianoforte, 2 Violins,  
Viola & Violoncello (in one movement)**

OLIVE CLOKE (Pianoforte)

FREDERICK GRINKE\* (1st Violin)

DOUGLAS THOMSON (2nd Violin)

GORDON MUTTER (Viola)

PETER H. BEAVAN (Violoncello)

[Associated Board Exhibitioner]

*William Cole*

[Goring Thomas Scholar]

\* EX-STUDENT

† SECOND STUDY

CHAPPELL CONCERT GRAND PIANOFORTE



ROBERT H. BAYNE  
Assistant: John C. Bayne

PETER H. DEVALE  
Assistant: John C. Bayne

EDITH V. JASTA  
Assistant: John C. Bayne

JOHN C. BAYNE  
Assistant: John C. Bayne





Royal Academy of Music,  
YORK GATE, MARYLEBONE ROAD, N.W.1

---

Practice  
VIOLONCELLO RECITAL

by pupils of

DOUGLAS CAMERON  
F.R.A.M.

---

DUKE'S THEATRE

*SATURDAY, 29th JUNE, 1935,*  
*at 3 p.m.*

---

THIS PROGRAMME ADMITS TO THE RECITAL

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---

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# PROGRAMME

**ENSEMBLE—AIR from Suite in D for Orchestra** . . . . . *Bach*  
arr: Douglas Cameron \*

TOCCATA ..... *Girolamo Frescobaldi*  
MARGARET PIGGOTT† ..... *arr: Cassado*

ETUDE, Op. 8, No. 11

ELISABETH SCOTT-ELLIS

Scriabin  
arr: Piatigorsky

**CONCERTO in D (1st movement)** ..... *Haydn*  
*Allegro Moderato* NANCY NEILD

ADAGIO ..... *Bach*  
ELEANOR FOX ..... *arr: Siloti*

SONATA in A (1st & 2nd movements) ..... Boccherini  
Adagio — Allegro DULCE RAPAPORT

CONCERTO in D (2nd movement) ..... Haydn  
Adagio DILYS EDWARDS

SONATA in G Sammartini  
*Allegro — Grave — Vivace* PETER BEAVAN†

CONCERTO in D minor (1st movement) ..... Lalo  
Lento MARY STUART-HARDING

SONATA in E ..... *Valentini*  
 Grave — Allegro — Gavotta — Largo — Allegro  
 JOYCE COHEN †

CONCERTO in A minor, Op. 102 for Violin & Violoncello (1st movement) .. *Brahms*  
*Allegro* WINIFRED FLAVELLE  
 EDNA ELPHICK †

**ENSEMBLE—BOURÉES I & II from Suite in D for Orchestra** ..... *Bach*  
*arr: Douglas Cameron \**

ENSEMBLE :—

PETER BEAVAN†	DILYS EDWARDS	MARY STUART-HARDING	NANCY NEILD
ROSALIND BENTLEY	MADGE ELLIOTT	THEODORA INSTONE	THERLE OSWIN
SHEILA BILLOWS	EDNA ELPHICK‡	OHNA MACDONALD	MARGARET PIGGOTT†
JOYCE COHEN‡	ELEANOR FOX	JOHN MILLARD	DULCE RAPAPORT
ELISABETH SCOTT-ELLIS			

At the Pianoforte: SUSAN SLIVKO

\* Ex-Student

† Associated Board Exhibitioner

† Ada Lewis Scholar

CHAPPELL CONCERT GRAND PIANOFORTE





# Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, N.W.1

---

THE R.A.M. NEW MUSIC SOCIETY

---

INVITATION CONCERT

OF

MODERN CHAMBER MUSIC

---

DUKE'S HALL

On THURSDAY, 4th JULY, 1935,

~~at 5.30 p.m.~~

**At 6 p.m.**

---

THIS PROGRAMME ADMITS TO THE CONCERT

THE DOORS WILL BE CLOSED DURING EACH PIECE

THOSE HAVING TO LEAVE ARE REQUESTED TO DO SO BETWEEN THE PIECES AND NOT DURING THE PERFORMANCE.



# PROGRAMME

---

## POUR DEUX PIANOS (1933)

*Maestoso. Presto scherzando*

Victor Babin

VITYA VRONSKY  
VICTOR BABIN

## SUITE for solo Flute (1930)

*Moderato*

*Vivace*

*Molto con sentimento*

*Allegro ironico*

Wallingford Riegger

WILLIAM ALWYN

## VARIATIONS for Pianoforte (1930)

Aaron Copland

VICTOR BABIN

## SUITE for Oboe and Pianoforte (1931)

*Prelude*

*Sarabande*

*Minuetto*

*Nocturne*

*Gigue*

Walter Piston

SYLVIA SPENCER (*Oboe*)  
HERBERT MURRILL (*Pianoforte*)

## SONATA (1918)

*Prelude*

*Rustique*

*Final*

Francis Poulenc

VITYA VRONSKY  
VICTOR BABIN

---

CHAPPELL CONCERT GRAND PIANOFORTES

---

The next Concert of the  
R.A.M. NEW MUSIC SOCIETY  
will be given on  
Thursday, 10th October, 1935, at 5.30 p.m.

---



# NEW SCALA THEATRE

CHARLOTTE STREET & TOTTENHAM STREET, TOTTENHAM COURT ROAD, W.1.

NEAREST TUBE STATION - - GOODGE STREET

Proprietor  
Controller

A. E. ABRAHAMS  
FREDERICK G. LLOYD

Licensee  
Box Office Manager

D. A. ABRAHAMS  
W. SPORREY



## Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, LONDON, N.W.1.

INSTITUTED 1822. INCORPORATED BY ROYAL CHARTER, 1830.

Patrons:

HIS MAJESTY THE KING.

HER MAJESTY THE QUEEN.

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

H.R.H. THE PRINCESS LOUISE (DUCHESS OF ARGYLL).

President: H.R.H. The Duke of Connaught and Strathearn, K.G.

Principal: Sir John B. McEwen, M.A., D.Mus. Oxon., LL.D.

6<sup>d</sup>.

### OPERA PERFORMANCES BY THE STUDENTS OF THE ROYAL ACADEMY OF MUSIC 1935

Opera produced by  
**GEOFFREY DUNN, A.R.A.M.**

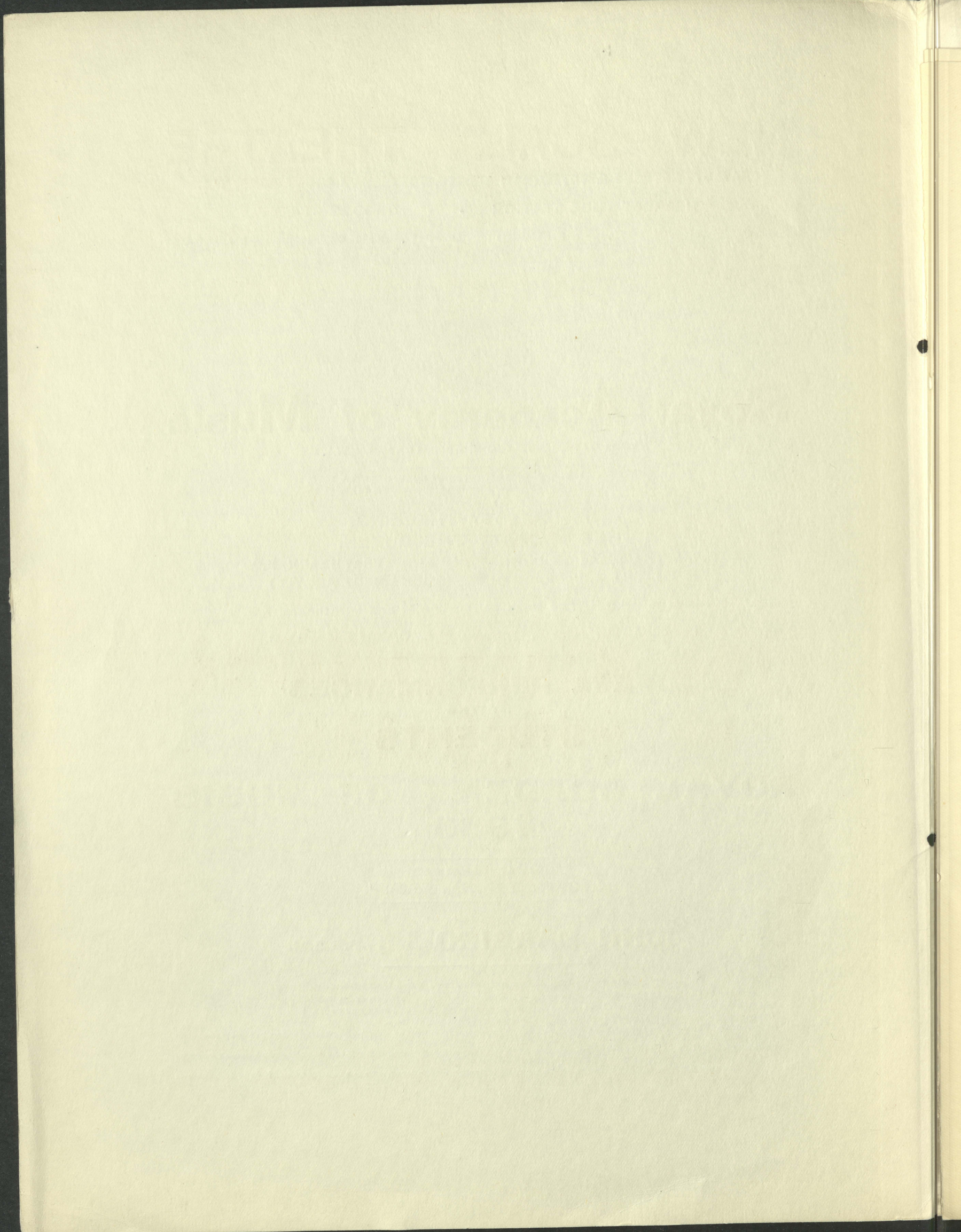
Conductor:

**JOHN BARBIROLI, F.R.A.M.**

Extracts from the Rules made by the Lord Chamberlain.

1. The name of the actual and responsible Manager of the Theatre must be printed on every play bill.
2. The public can leave the Theatre at the end of the performance by all exit and entrance doors.
3. The safety curtain must be lowered and raised in the presence of each audience.
4. All gangways, passages and staircases must be kept free from chairs or any other obstructions whether permanent or temporary.
5. Persons must not be allowed to stand or sit in any of the gangways intersecting seating, and standing can only be permitted in the gangways at the side of the seating, where there are no steppings.
6. Sufficient space must be left in gangways where standing is permitted for persons to pass easily to and fro and to have free access to the exits.









# **ROYAL ACADEMY OF MUSIC**

YORK GATE, MARYLEBONE ROAD, N.W.1.

---

## **OPERA PERFORMANCES**

BY THE

## **STUDENTS**

OF THE

## **ROYAL ACADEMY OF MUSIC**

**1935**

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# **“THE MASTERSINGERS OF NUREMBERG”**

Wagner.

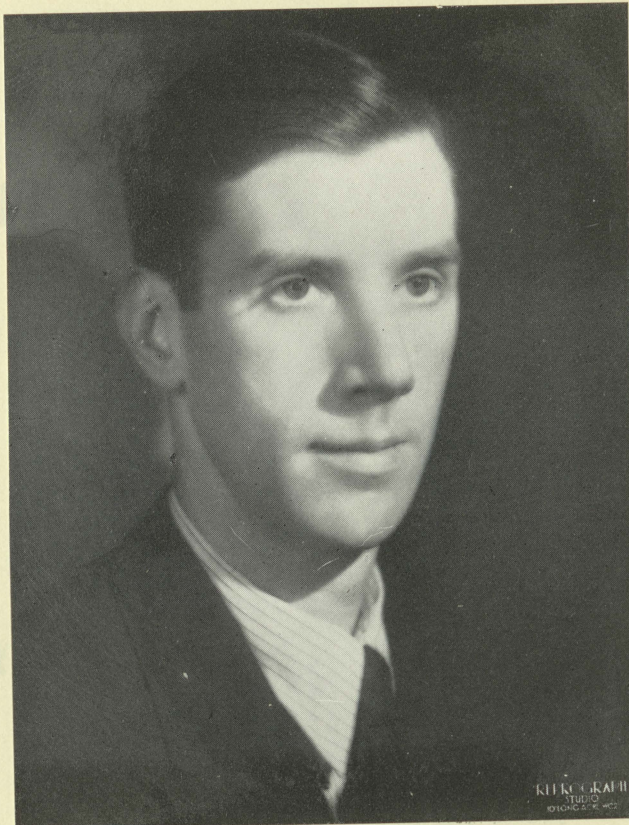
On Wednesday, Thursday, Friday and Saturday, 17th, 18th, 19th and  
20th July

at 7.0 p.m.

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**THE ROYAL ACADEMY OF MUSIC OPERA ORCHESTRA**

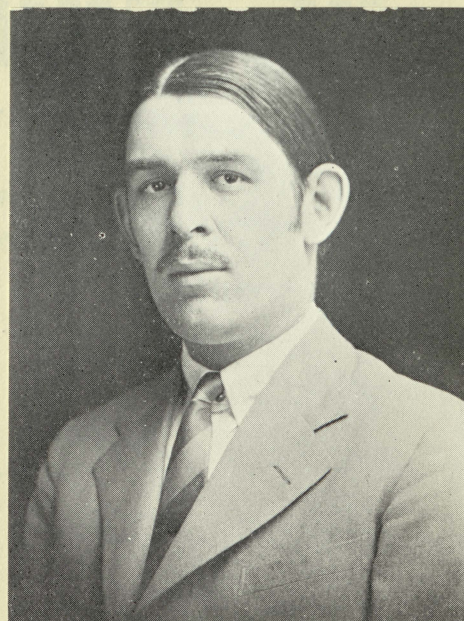




GEOFFREY DUNN, A.R.A.M.



FLORA M. FAIRBAIRN



CHALMERS BURNS, A.R.A.M.



# "The Mastersingers of Nuremberg"

LIBRETTO AND MUSIC BY RICHARD WAGNER.

## CASTS:

	Wednesday, 17th July.	Thursday, 18th July.	Friday, 19th July.	Saturday, 20th July.
HANS SACHS (Shoemaker) . . .	CLIFFORD DERI.	GEORGE SYLVESTER.	THOMAS WILLIAMS.	GEORGE SYLVESTER.
VEIT POGNER (Goldsmith) . . .	PHILIP HATTEY.	BRUCE CLARK.	WILLIAM GRANT.	BRUCE CLARK.
KUNZ VOGELGESANG (Furrier) . . .	EDWARD CROWTHER.	ROY DEVEREUX.	ROY DEVEREUX.	ROY DEVEREUX.
KONRAD NACHTIGALL (Tinsmith) . . .	GEORGE PRANGNELL.	GEORGE PRANGNELL.	GEORGE PRANGNELL.	GEORGE PRANGNELL.
SIXTUS BECKMESSER (Town Clerk) . . .	HAROLD CHILD.	ROBERT ALVA.	HAROLD CHILD.	ROBERT ALVA.
FRITZ KOTHNER (Baker) . . .	ERNEST DAVIES.	RODERICK JONES.	RODERICK JONES.	ERNEST DAVIES.
BALTHASER ZORN (Pewterer) . . .	LESLIE DAWSON.	LESLIE DAWSON.	LESLIE DAWSON.	LESLIE DAWSON.
ULRICH EISSLINGER (Grocer) . . .	GEORGE MILAN.	GEORGE MILAN.	GEORGE MILAN.	GEORGE MILAN.
AUGUSTIN MOSER (Tailor) . . .	ROY DEVEREUX.	LIDDELL PEDDIESON.	LIDDELL PEDDIESON.	LIDDELL PEDDIESON.
HERMANN ORTEL (Soapboiler) . . .	GEORGE KIMM.	GEORGE KIMM.	GEORGE KIMM.	GEORGE KIMM.
HANS SCHWARZ (Stocking-weaver) . . .	HUGH HERRON.	HUGH HERRON.	HUGH HERRON.	HUGH HERRON.
HANS FOLTZ (Coppersmith) . . .	ALFRED CARR.	ALFRED CARR.	ALFRED CARR.	ALFRED CARR.
WALTHER VON STOLZING (a young Knight from Franconia).	MAX OLDAKER.	MAX OLDAKER.	HENRY FOSTER.	EDWARD CROWTHER.
DAVID (Sachs' Apprentice) . . .	JOHN LEWIS.	BERNARD LEWIS.	JOHN LEWIS.	BERNARD LEWIS.
EVA (Pogner's Daughter) . . .	MAHRY DAWES.	SHEILA MORANT.	JANET HAMILTON-SMITH.	MAHRY DAWES.
MAGDALENA (Eva's Nurse) . . .	AILSA NICOL.	VERA RAE-STEVENS.	EDITH JUSTER.	ALISON REID.
NIGHTWATCHMAN . . .	RODERICK JONES.	WILLIAM GRANT.	GEORGE PRANGNELL.	GEORGE PRANGNELL.

## APPRENTICES.

Elizabeth Clough, Muriel Hill, Olive Jackson, Glenys Jones, Megan Jones, Dorothy Langmaid, Margaret Mason, Kathleen Nelthropp, Nance Oldham, Rhoda Purshouse, Cynthia Rawson, Esther Salaman, Kathleen Tansley, Frida Taylor, Yolanda Thaddeus, Mari Westerman, Florence Woodrow, Bettine Young.

## CHORUS OF GUILDS, PEOPLE, NEIGHBOURS, JOURNEYMEN, TRUMPETERS AND DRUMMERS.

Marjorie Adams, Constance Auger, Florence Bew, Margaret Blow, Jean Boon, Joan Brown, Dorothy Chapman, Irene Chambers, Vera Dumain, Sheila Ewart, Pamela Flower, Margaret Gilbert, Laura Gorton, Brenda Griffith, Etta Harry, Ethel Holgate, Arline King, Suzanne Lane, May Lavin, Alicia Langham, Joan Lennard, Mary Lowe, Elsie Matthews, Madeline Netter, Constance Nicholls, Hilda Osbourn, Dorothy Paynter, Doris Quinlan, Dilys Rees, Joyce Reid-Jones, Ada Ridpath, Nicole Sauvage, Mabel Short, Mary Tannock, Irene Turner, Rachel Wainwright, Irene Warrington, Gwendolen Watts, Thelma Weeks, Constance White, Gladys White, Betty Woodhead.

## BALLET.

(UNDER THE DIRECTION OF MISS FLORA M. FAIRBAIRN.)

Joan Brown, Elizabeth Clough, Sheila Ewart, Margaret Gilbert, Muriel Hill, Alicia Langham, Theresa Melglw, Kathleen Nelthropp, Rhoda Purshouse, Cynthia Rawson, Dilys Rees, Joyce Reid-Jones, Lili Roggensinger, Irene Warrington, Gwendolen Watts, Mari Westerman, Bettine Young.

CONDUCTOR . . . . .	JOHN BARBIROLI, F.R.A.M.
OPERA PRODUCED BY . . . . .	GEOFFREY DUNN, A.R.A.M.
CHORUS MASTER . . . . .	CHALMERS BURNS, A.R.A.M.
STAGE MANAGERS . . . . .	{ ALISON REID. JOAN TRIBE. BERNARD LEWIS.
ACCOMPANISTS . . . . .	{ MYERS FOGGIN, A.R.A.M. FLORA BRERETON. PHYLLIS SPURR.

The action takes place in Nuremberg about the middle of the Sixteenth Century.

ACT I. . . . . THE INTERIOR OF ST. KATHERINE'S CHURCH.

ACT II. . . . . IN THE ALLEY IN FRONT OF THE HOUSES OF SACHS AND POGNER.

ACT III. (Scene I.) . . . . . SACHS' WORKSHOP.

(Scene II.) . . . . . AN OPEN MEADOW BY THE PEGNITZ.





JOHN BARBIROLI, F.R.A.M.





PRINCIPALS



APPRENTICES



# The Royal Academy of Music Opera Orchestra

## FIRST VIOLINS.

Flavelle, Winifred.  
Silverman, Edward.  
Appleton, William.  
Brickman, Lebah.  
Chasey, Albert.  
Findlay, Mary G.  
Latutin, Simmon.  
Lavers, Marjorie.  
Little, Katharine.  
Phillips, Constance.  
Rosenheim, Samuel.  
Spier, Irene.  
Thomson, Douglas.  
Waterhouse, William.

## SECOND VIOLINS.

Nemish, Eugene.  
Mernick, Woolf.  
Compagnoni, Lorna.  
English, Antony.  
Felmingham, Richard.  
Greenwood, Henry.  
Hunn, Raymond.  
Jezard, John.  
Lyons, Peggy.  
Masters, Robert.  
Solloway, John.  
Whistler, John.

## VIOLAS.

\*Grainger, Eileen.  
Townshend, Jacqueline.  
Cooper, Margery.  
Euler, Josephine.  
Jackson, Elza.  
Mutter, Gordon.  
Risius, Rudolf.  
White, Helga.

## VIOLONCELLOS.

Beavan, Peter H.  
McCarthy, Eileen.  
Booth, Esmé.  
Elphick, Edna.  
Joseph, Vivian.  
Rapaport, Dulce.  
Sack, Joseph.  
Taylor, Muriel.

## DOUBLE BASSES.

†Winterbottom, Charles.  
§Sterling, H. Samuel.  
Fairfax, Margaret.  
\*Greenish, Doris.

## FLUTES.

\*†Stainer, Charles.  
Bonner, Betty.  
Risius, Conrad.

## PICCOLO

\*†Stainer, Charles.

## OBOES.

†Whittaker, Alec.  
Butterworth, John.  
Keane, Madeline L.

## CLARINETS.

Robins, Frederick J.  
Gibbs, Richard.

## BASSOONS.

\*Vinter, Gilbert.  
\*Penn, Alfred.

## HORNS.

\*Gray, R. Vivian.  
\*Chipchase, E. A.  
§Knapp, H.  
§Smith, George W.

## TRUMPETS.

\*†Solomon, John.  
Podolsky, Leopold.  
Ellison, Sidney.

## STAGE TRUMPETS.

§Wild, Harry.  
§Cozens, S.  
§Organ, W.  
Ellison, Sidney.

## TROMBONES.

†Langston, Sidney.  
§Garvin, A. T.

## BASS TROMBONE.

\*Coleman, W. H.

## TUBA.

§Chater, J. T.

## TIMPANI.

§Hards, Charles.

## PERCUSSION.

Marshall, B. Haigh.  
Harper, Marjorie.  
Odgear, Peggy.  
Scott, Shirley.

## STAGE SIDE DRUMS.

Odgear, Peggy.  
Scott, Shirley.

## HARP.

\*†Mason, Gwendolyn.

## ORGAN.

Richardson, Arnold.

\* Ex-Student. † Professor. § Specially Engaged.



# "The Mastersingers of Nuremberg"

## SYNOPSIS OF THE STORY:

### ACT I.

As the curtain rises, Eva and Magdalena are seen amongst the congregation at the Service in the Church. Walther stands apart, his eyes fixed on Eva, who frequently turns towards him with mute gestures. After the hymn is sung, the congregation disperses. Walther, carried away by his love for Eva, boldly asks her if she is betrothed. Magdalena and Eva then explain that the latter's father has decided to marry Eva to the Mastersinger who, on the following day (Midsummer Day), shall be adjudged the best singer. Eva tells Walther that she will choose no one but him. Magdalena thereupon asks David, her sweetheart, to instruct Walther in the art of singing. Left alone with Walther, David explains the many rules and difficulties in singing according to the laws of the Guild, without knowledge of which Walther cannot hope to attain the rank of Mastersinger.

In the meantime, various Apprentices have entered, teasing David as they erect the Marker's box for the Song Trial.

Pogner then appears with Beckmesser, the crafty Town Clerk, the latter also hoping to win Eva's hand. Pogner and Walther exchange cordial greetings, Walther explaining that he wants to join the Guild of Mastersingers. The Mastersingers arrive by degrees and Kothner calls out their names. Pogner then announces his intentions in regard to Eva, the Masters praising him for his generous mind. A discussion follows in which Beckmesser shows his prejudices. At Pogner's invitation, Walther makes a re-appearance. He sings a song in which he tells how his art was taught him by the famous old Mastersinger, Sir Walter of the Vogelweid. This song, new in idiom, sounds strange to the ears of the Mastersingers. It is agreed, however, that Walther shall sing a Trial Song. After Kothner has read the quaint academic rules of singing from the Tabulature, Beckmesser, chosen to judge the singing, takes his place in the Marker's box.

Walther's Trial Song—an ecstatic song of Spring and Love—is condemned by all the Masters except Sachs and Pogner, Beckmesser noisily marking the faults on a slate. Sachs intervenes in support of Walther's candidature, warmly denouncing Beckmesser's dishonesty of purpose. He insists that Walther shall be heard to the end of his song. The continuation creates an uproar and the Act ends with the Masters voting the rejection of Walther.

### ACT II.

The Apprentices are seen hanging garlands in honour of the Feast of St. John on the morrow, whilst Magdalena asks David for news of Walther. The gibes of the Apprentices rattle David. Sachs pushes him indoors; Pogner then appearing with Eva—anxious for news of Walther's fate. When Pogner has gone, Magdalena suggests asking Sachs, also warning Eva that Beckmesser is coming to serenade her. Sachs appears at the door of his house, his thoughts preoccupied with the beauty of Walther's song, and his senses charmed with the scent of the elder on this lovely summer evening. Eva comes to him guardedly seeking news of Walther, finally bursting into tears as Sachs (who is himself very fond of Eva) shows his impatience at the trouble Walther has caused that morning. Eva asks Magdalena to change places and clothes with her and appear at the window during Beckmesser's serenade. Walther now comes to Eva. They plan an elopement—Eva deciding to wear Magdalena's cloak. Sachs overhears them. After the decrepit old Nightwatchman has passed by, Sachs prevents their running away by flooding the alley with a light from his window that strikes across their only way of escape. The lovers hide in the shadow of the lime tree by Pogner's house. Beckmesser now arrives. As he is about to sing his serenade, Sachs begins a noisy song as he hammers the shoes he is making for Beckmesser. The latter is distraught. He sees the window opened and mistakes Magdalena for Eva. Eventually quiet is restored, Beckmesser being allowed to sing his serenade whilst Sachs acts as "Marker." An absurd situation is created, Beckmesser's faults in the serenade being registered by Sachs with hammer-blows on the shoes. Beckmesser gets crazed with the continual interruptions. David, from the window above Sachs' workshop, imagines Beckmesser to be serenading Magdalena. He rushes downstairs and sets on Beckmesser. The noise provokes a general street row. At the height of the fighting the Nightwatchman's horn is heard and the frightened people rush home to their beds. Sachs kicks David indoors, taking Walther with him, whilst Eva, half-fainting, is taken to her own house. The nervous Nightwatchman now appears and the curtain falls on the deserted alley.

### ACT III. (Scene 1.)

Sachs is discovered reading as David, afraid of punishment for his share in last night's row, brings in a basket of food and flowers, hoping thereby to placate his master. Eventually Sachs is left alone to sing the monologue "Craze, craze!" in which he philosophises about the impish sprite of Romance—a "Kobold"—who plays such a part in the fashioning of all lives and deeds. Walther enters, telling Sachs that he has dreamt a song "of beauty rare." He sings it, Sachs taking it down on paper. Beckmesser, lame and bruised with his beating, steals into the empty room, sees the poem in Sachs' writing, and pockets it just as Sachs reappears. He accuses Sachs of duplicity, but is assured that the latter does not intend to sing at the Tournament. Sachs gives the poem to Beckmesser, who sees an opportunity of profiting by the gift. Beckmesser leaves in



# "The Mastersingers of Nuremberg"

SYNOPSIS OF THE STORY.—*continued.*

high spirits, hoping to win Eva by singing his own music to what he imagines to be a fine poem by Sachs. Eva visits Sachs on the pretence of having trouble with her shoes. Whilst Sachs is altering one of them, Walther appears and sings the third verse of his Dream Song. Overcome with her emotion, Eva thanks Sachs for his generous friendship, whilst the latter alludes to his own love for Eva in a reference to the tragic fate of Tristan and Isolde and the woeful plight of the old King Mark. The tension is broken by the appearance of Magdalena and David, both dressed for the Tournament. Sachs makes David a journeyman and then christens Walther's song, calling it "the Mode of the Morning Dream Story." The famous quintet follows—the most eloquent piece of lyrical music ever penned by any composer.

## ACT III. (*Scene 2.*)

The scene now changes to the banks of the River Pegnitz, where a great crowd welcomes the Guilds of Shoemakers, Tailors, and Bakers. Gaily attired maidens arrive from Furth and dance with the Apprentices. The Mastersingers appear, headed by Kothner—Eva on the arm of Pogner, Beckmesser limping behind. All sing the "Awake" Chorus in honour of their great favourite Sachs. The Song Trial begins with Beckmesser. With failing memory he sings a nonsensical version of the poem obtained from Sachs, to the great amusement of the crowd. Beckmesser breaks into a fury, telling them that Sachs wrote the song. Sachs explains, calling Walther to bear witness to the real authorship of the song, which the latter does in the well-known "Prize-Song." The people listen with increasing admiration, and at the end Eva places a laurel wreath on Walther's head. After a momentary hesitation, Walther accepts the medal of "King David," thereby being acknowledged as a Master singer. Eva takes the laurel wreath from Walther and places it on Sachs' head. The opera then ends with triumphant music from everyone in praise of Hans Sachs, the Cobbler-Poet of Nuremberg.

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**THE DOORS WILL BE CLOSED DURING EACH ACT.**

*Interval of Fifteen Minutes between each Act.*

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## Royal Academy of Music

### OPERA.

The study of Opera is carried on in the Royal Academy of Music as an adjunct to the training of Singers, all of whom are expected to take part in this work.

The Course of Study comprises lessons in Singing, Stage Gesture, Stage-Craft and Diction, Dancing and General Musicianship. Special Operatic Rehearsal Classes are held under the direction of Miss ISOBEL McLAREN, A.R.A.M., and Mr. GEOFFREY DUNN, A.R.A.M., and Informal Rehearsals take place frequently in the Duke's Rehearsal Theatre. The object of these Classes is to enable every properly qualified student to gain experience in all kinds of rôles—principal and secondary.





# ROYAL ACADEMY OF MUSIC

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## FOUNDATION.

**T**HIS Royal and National Institution was founded in the year 1822 through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, and commenced its public work in 1823 under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual subscription of one hundred guineas.

## OBJECTS.

The objects of the Academy, as set forth in its Charter, are "to promote the cultivation of the science of music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof," and by a Supplementary Charter granted November 29th, 1910, the privileges of the Institution were extended so as "to do all and all manner of acts and things whatsoever and wheresoever which shall be necessary for or conducive to the effecting or carrying out the objects of the Royal Academy of Music or which the Board of Directors thereof shall in their discretion consider necessary."

## HISTORY.

Shortly after the opening of the Academy, His Majesty King George IV. further evinced his interest in the School by granting it a Royal Charter on June 23rd, 1830. His successors, King William IV., Queen Victoria, and King Edward VII., were also Patrons of the Academy, and continued the pecuniary contribution to its funds.

As Prince and Princess of Wales, Their late Majesties King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in the year 1897, and the present Sovereign, His Majesty King George V., with his Consort, Queen Mary, have indicated their interest in the institution by heading the list of Royal Patrons.

On the lamented death of the President, H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

Of the large number who, during the hundred odd years' life of the Academy, have received their training within its walls, many have attained to positions of eminence and distinction, not only in the British Empire, but in all parts of the world.

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6<sup>d.</sup>





The one I forgot  
last time  
(Please keep)  
for me)

# Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, N.W.1

## FORTNIGHTLY CONCERT

### DUKE'S HALL

WEDNESDAY, 2nd OCTOBER, 1935,

at 8 p.m.

6749

NO REPETITION OF A PIECE, OR RECALL OF A PERFORMER, IS ALLOWED AT THESE MEETINGS

THESE PRIVATE MEETINGS ARE A PART OF THE EDUCATIONAL COURSE, AND ARE INTENDED TO ENABLE THE PROFESSORS TO OBSERVE THE GENERAL WORKING OF THE ACADEMY, AND TO PROMOTE THE INTEREST OF THE PUPILS IN EACH OTHER'S PROGRESS. THE PERFORMANCES CHALLENGE NO PUBLIC CRITICISM, AND VISITORS WHO ARE PRESENT ARE EXPECTED TO HEAR THEM WITH INDULGENCE

THE DOORS WILL BE CLOSED DURING EACH PIECE

THOSE HAVING TO LEAVE ARE REQUESTED TO DO SO BETWEEN THE PIECES AND NOT DURING THE PERFORMANCE.

N.B.—Students are expected not to show discourtesy to their Fellow-Students by leaving before the end of the Programme



# PROGRAMME

## VARIATIONS on a Theme by Paganini (Selection) Op. 35—Pianoforte

GWENDOLINE BROWNE

[Brahms] HAROLD CRAXTON, HON. F.R.A.M.

[Henderson Scholar]

## SONATA No. 2 in B minor (5th, 6th & 7th movements)—Violin .. Bach

*Sarabande*

(Unaccompanied)

*Double*

*Tempo di Bourree*

MARJORIE LAVERS

ROWSBY WOOF, F.R.A.M.

## ARIA—"All hail thou dwelling pure and Holy" (Faust) ..... Gounod

JOHN FULLARD

Fred Walker Scholar, Sept., 1935

Accompanist: Guy Jonson

## A SONATA MOVEMENT in B flat minor (MS.)—Pianoforte .....

MANUEL FRENKEL

[Manuel Frenkel †

[Student]

WILLIAM ALWYN, A.R.A.M.

VIVIAN LANGRISH, F.R.A.M.

## MINIATURE STRING QUARTET in A minor ..... Adam Carse\*

WILLIAM WATERHOUSE (1st Violin)

[Associated Board Exhibitioner]

SAMUEL ARONOWITZ (2nd Violin)

AUBREY APPLETON (Viola)

[Ada Lewis Scholar]

JOYCE COHEN (Violoncello)

[Ada Lewis Scholar]

HERBERT WITHERS, F.R.A.M.

## SONGS { "Death and the Maiden" } ..... Schubert           { "Gretchen at the spinning-wheel" }

RUTH PERRY

Tuer Scholar, Sept., 1935

Accompanist: Gwendolyn Reiche

### INTERVAL OF FIVE MINUTES

## TRIO in C minor (1st movement)—MS. .... Gwendoline Browne †

*Allegro ma non troppo—molto cantabile*

[Student]

THEODORE HOLLAND, F.R.A.M.

EDWARD SILVERMAN (Violin)

[Ada Lewis Scholar]

JOYCE COHEN (Violoncello)

[Ada Lewis Scholar]

GWENDOLINE BROWNE (Pianoforte)

HERBERT WITHERS, F.R.A.M.

## 32 VARIATIONS in C minor—Pianoforte ..... Beethoven

HOPE HAZELTON

ERIC GRANT, F.R.A.M.

## SONG—"Arise, ye subterranean winds" ..... Purcell

TREVOR ANTHONY

George Mence Smith Scholar, Sept., 1935

Accompanist: D. Roderick Jones

## "JARDINS SOUS LA PLUIE"—Pianoforte ..... Debussy

MERLE CUNNINGHAM

[Associated Board Exhibitioner]

YORK BOWEN, F.R.A.M.

## ALLEMANDE, SARABANDE & GIGUE from Suite in E flat ..... Bach

Violoncello—(Unaccompanied)

JOYCE COHEN

[Ada Lewis Scholar]

DOUGLAS CAMERON, F.R.A.M.

## ROMANCE in F sharp, Op. 28, No. 2—Pianoforte ..... Schumann

MARY USSHER

EGERTON TIDMARSH, A.R.A.M.

\* EX-STUDENT

† SECOND STUDY

CHAPPELL CONCERT GRAND PIANOFORTE





# Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, N.W.1

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THE R.A.M. NEW MUSIC SOCIETY

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INVITATION CONCERT

OF

MODERN CHAMBER MUSIC

---

DUKE'S HALL

On THURSDAY, 10th OCTOBER, 1935,  
at 5.30 p.m.

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THIS PROGRAMME ADMITS TO THE CONCERT

THE DOORS WILL BE CLOSED DURING EACH PIECE

THOSE HAVING TO LEAVE ARE REQUESTED TO DO SO BETWEEN THE PIECES AND NOT DURING THE PERFORMANCE.



# PROGRAMME

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SONATINA for Violin and Pianoforte (1934) ..... William Alwyn  
    *Allegro e grazioso*  
    *Adagio* ..... ELSIE OWEN (*Violin*)  
    *Vivace* ..... HARRY ISAACS (*Pianoforte*)

PRELUDE, ARIOSO, FUGHETTE (1933) ..... Arthur Honegger  
    (Sur le nom de Bach)  
VALE from "L'Eventail de Jeanne" (1929) } ..... Jacques Ibert  
FRANÇAISE (1928) .....  
ELOGE DES GAMMES (1934) .....  
PRESTO in B flat (1934) ..... } ..... Francis Poulenc  
BADINAGE (1935) .....  
CAPRICE from the Finale of "Bal Masque" (1932) }  
JEHANNE CHAMBARD (*Pianoforte*)

SYMPHONY in G (1932) ..... Leo Sowerby  
    *Very broadly*  
    *Fast and sinister*  
    *Passacaglia*  
G. D. CUNNINGHAM (*Organ*)

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CHAPPELL CONCERT GRAND PIANOFORTE

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The next concert of the  
R.A.M NEW MUSIC SOCIETY  
will be given on  
Thursday, 21st November, 1935, at 5.30 p.m.

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# Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, N.W.1

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## FORTNIGHTLY CONCERT

### DUKE'S HALL

WEDNESDAY, 16th OCTOBER, 1935,

*at 8 p.m.*

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NO REPETITION OF A PIECE, OR RECALL OF A PERFORMER, IS ALLOWED AT THESE MEETINGS

THESE PRIVATE MEETINGS ARE A PART OF THE EDUCATIONAL COURSE, AND ARE INTENDED TO ENABLE THE PROFESSORS TO OBSERVE THE GENERAL WORKING OF THE ACADEMY, AND TO PROMOTE THE INTEREST OF THE PUPILS IN EACH OTHER'S PROGRESS. THE PERFORMANCES CHALLENGE NO PUBLIC CRITICISM, AND VISITORS WHO ARE PRESENT ARE EXPECTED TO HEAR THEM WITH INDULGENCE

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---

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**TRIO in B flat, Op. 11 (1st movement)** ..... *Beethoven*

*Allegro con brio*

PHYLLIS LAVERS (Pianoforte)

MARJORIE LAVERS (Violin)

VERA LAVERS (Violoncello)

HERBERT WITHERS, F.R.A.M.

**SONGS** { "Raptures" } MSS. .... *Diana Fox †*  
          { "The Moon" } [Student]

ALICE LANGHAM

Accompanist: Stella Goodger

WILLIAM ALWYN, A.R.A.M.

EVELYN LANGSTON, F.R.A.M.

**SONATA in F minor, Op. 5 (2nd movement)—Pianoforte**..... *Brahms*

*Andante. Andante espressivo*

NANCY WEIR

HAROLD CRAXTON, HON. R.A.M.

**SONATA in E (1st & 2nd movements)—Violin**..... *Handel*

*Adagio*

PEGGY ODGEAR

SPENCER DYKE, F.R.A.M.

*Allegro*

Accompanist: James Walker

**SONGS** { "An die Nachtigall", Op. 46, No. 4 } ..... *Brahms*  
          { "Ständchen", Op. 106, No. 1 }

MARGARET TIBBETTS

Accompanist: Daphne Cockburn

S. PITT SOPER, F.R.A.M.

**FUGAL PRELUDE for Four Violins (MS.)** ..... *Edward Silverman †*

EDWARD SILVERMAN

ROBERT MASTERS

[Student]

[Ada Lewis Scholar]

[Gowland Harrison Exhibitioner]

DOUGLAS THOMSON

EUGENE NEMISH

[Associated Board Exhibitioner]

ARTHUR HINTON, F.R.A.M.

HERBERT WITHERS, F.R.A.M.

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INTERVAL OF FIVE MINUTES

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**THREE INDIAN DANCES (MS.)** ..... *Lois Henderson*

*A Forest Idyll—Childrens' Dance—Warriors' Dance*

[Lionel Monckton Scholar]

BETTY BONNER } (Flutes)

WILLIAM WATERHOUSE }

CONRAD RISIUS }

[Associated Board Exhibitioner]

Violins

LUCY KEANE (Oboe & Cor Anglais)

SAMUEL ARONOWITZ }

RUDOLF RISIUS (Timpani)

AUBREY APPLETON (Viola)

PEGGY ODGEAR (Percussion)

[Ada Lewis Scholar]

AUDREY BAYLY (Harp)

JOYCE COHEN (Violoncello)

[Ada Lewis Scholar]

MARGARET FAIRFAX (Double Bass)

Conductor : HERBERT WITHERS, F.R.A.M.

THEODORE HOLLAND, F.R.A.M.

HERBERT WITHERS, F.R.A.M.

**LA CATHÉDRALE ENGLOUTIE** } Pianoforte ..... *Debussy*  
**ETUDE POUR LES CINQ DOIGTS** }

JEAN BRIGGENSHAW

VIVIAN LANGRISH, F.R.A.M.

**SONGS** { "Der Lindenbaum" Op. 89, No. 5 } ..... *Schubert*  
          { "Der Doppelgänger" }  
          { "Aufenthalt" }

PHILIP HATTEY

Accompanist : Phyllis Spurr

JOHN BOOTH HON. R.A.M.

**SONATA No. 1 in G minor (1st & 4th movements)—Violin**..... *Bach*

*Adagio*

(unaccompanied)

*Presto*

LESLIE HATFIELD

[Ada Lewis Scholar]

SPENCER DYKE, F.R.A.M.

**BALLADE in F minor, Op. 52—Pianoforte**..... *Chopin*

AUDREY GRAY

[Ada Lewis Scholar]

HAROLD CRAXTON, HON. R.A.M.

---

† SECOND STUDY

---

CHAPPELL CONCERT GRAND PIANOFORTE

---





Royal Academy of Music,  
YORK GATE, MARYLEBONE ROAD, N.W.1

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Practice  
VIOLIN RECITAL

by pupils of  
ARTHUR CATTERALL,  
Hon. R.A.M.

---

LECTURE HALL

*SATURDAY, 26th OCTOBER, 1935,*  
*at 3 p.m.*

---

THIS PROGRAMME ADMITS TO THE RECITAL

NO REPETITION OF A PIECE, OR RECALL OF A PERFORMER, IS ALLOWED AT THESE MEETINGS

THESE PRIVATE MEETINGS ARE A PART OF THE EDUCATIONAL COURSE, AND ARE INTENDED TO ENABLE THE PROFESSORS TO OBSERVE THE GENERAL WORKING OF THE ACADEMY, AND TO PROMOTE THE INTEREST OF THE PUPILS IN EACH OTHER'S PROGRESS. THE PERFORMANCES CHALLENGE NO PUBLIC CRITICISM, AND VISITORS WHO ARE PRESENT ARE EXPECTED TO HEAR THEM WITH INDULGENCE

---

THE DOORS WILL BE CLOSED DURING EACH PIECE

---

N.B.—Students are expected not to show discourtesy to their Fellow-Students by leaving before the end of the Programme



# PROGRAMME

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CONCERTO in F for 3 Violins	.....	Vivaldi
JOHN JEZARD		
ARTHUR WATERS-LEAVINS		
[Charles Oldham Scholar]		
THOMAS COOK		
SONATA in A	.....	Handel
OLIVE ZORIAN		
MEDITATION, in B minor, Op. 42	.....	Tchaikovsky
AUDREY CATTERALL		
POLONAISE No. 2, in A, Op. 21	.....	Wieniawski
THOMAS COOK		
THREE DANCES	.....	Max Bruch
(a) Song of the Prisoner		
(b) Swedish Dance		
(c) Russian Song and Dance		
MARY GEORGE		
[Associated Board Exhibitioner]		
SYMPHONIE ESPAGNOLE, Op. 21 (4th & 5th movements)	.....	Lalo
Andante		
Rondo. Allegro		
ARTHUR WATERS-LEAVINS		
[Charles Oldham Scholar]		
CONCERTO in E minor, Op. 64	.....	Mendelssohn
Allegro molto appassionato		
Andante		
Allegro non troppo—Allegro molto vivace		
1st movement—ANTONY ENGLISH		
2nd & 3rd movements—JOHN JEZARD		

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Accompanists :— NANCY WEIR, ERIC BELL, & GERALD GOVER

---

STROHMENGER GRAND PIANOFORTE

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Royal Academy of Music,  
YORK GATE, MARYLEBONE ROAD, N.W.1

---

Practice

SONG & PIANOFORTE RECITAL

by

ETTA HARRY & MARY TANNOCK

---

LECTURE HALL

*SATURDAY, 2nd NOVEMBER, 1935,*

*at 3 p.m.*

---

THIS PROGRAMME ADMITS TO THE RECITAL

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---

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## 124

SONGS—	"I attempt from love's sickness to fly"	.....	.....	.....	Purcell
	"Lungi dal caro beue"	.....	.....	.....	Secci—arr : A.L.
RECIT—	"See, she blushing turns her eyes"	}	.....	.....	Purcell
ARIA —	"Hymen haste, thy torch prepare"		.....	.....	

ETTA HARRY

PIANOFORTE SOLOS :—				
INTEREZZO in E minor, Op. 116, No. 6	}	....	....	Brahms
BALLADE in G minor, Op. 118, No. 3		....	....	
GAVOTTE in F sharp minor, Op. 32, No. 3		....	....	S. Prokofiev
MARY TANNOCK				

**FOLK SONGS :—**

- (a) "Blow away the morning dew"
- (b) "Sledburn Fair" (unaccompanied)
- (c) "Strawberry Fair"
- (d) "Mowing the barley"

ETTA HARRY

**FOUR OLD ENGLISH SONGS**—at the Pianoforte . . . . . *Eric Coates*

(a) "Orpheus with his lute"  
(b) "Under the greenwood tree"  
(c) "Who is Sylvia?"  
(d) "It was a lover and his lass"

ETTA HARRY

<b>PIANOFORTE SOLOS :—</b>			
J'EUX D'EAU	...	....	<i>M. Ravel</i>
LIEBESLEID	..	....	<i>S. Rachmaninov—arr : Kreisler</i>
MARY TANNOCK			

<b>SONGS:—</b>				
(a)	"Do not go my love"	....	....	... <i>Richard Hageman</i>
(b)	"So we'll go no more a-roving	....	....	... <i>Maude V. White</i>
(c)	"O that it were so"	....	....	... <i>Frank Bridge</i>
ETTA HARRY				

Accompanist : Gwen Lea-Dennis

CHAPPELL CONCERT GRAND PIANOFORTE





# Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, N.W.1.

PATRONS—

HIS MAJESTY THE KING  
HER MAJESTY THE QUEEN

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

H.R.H. THE PRINCESS LOUISE (DUCHESS OF ARGYLL)

President : H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

Principal : Sir JOHN B. McEWEN, M.A., D.Mus. Oxon., F.R.A.M., F.R.C.M.

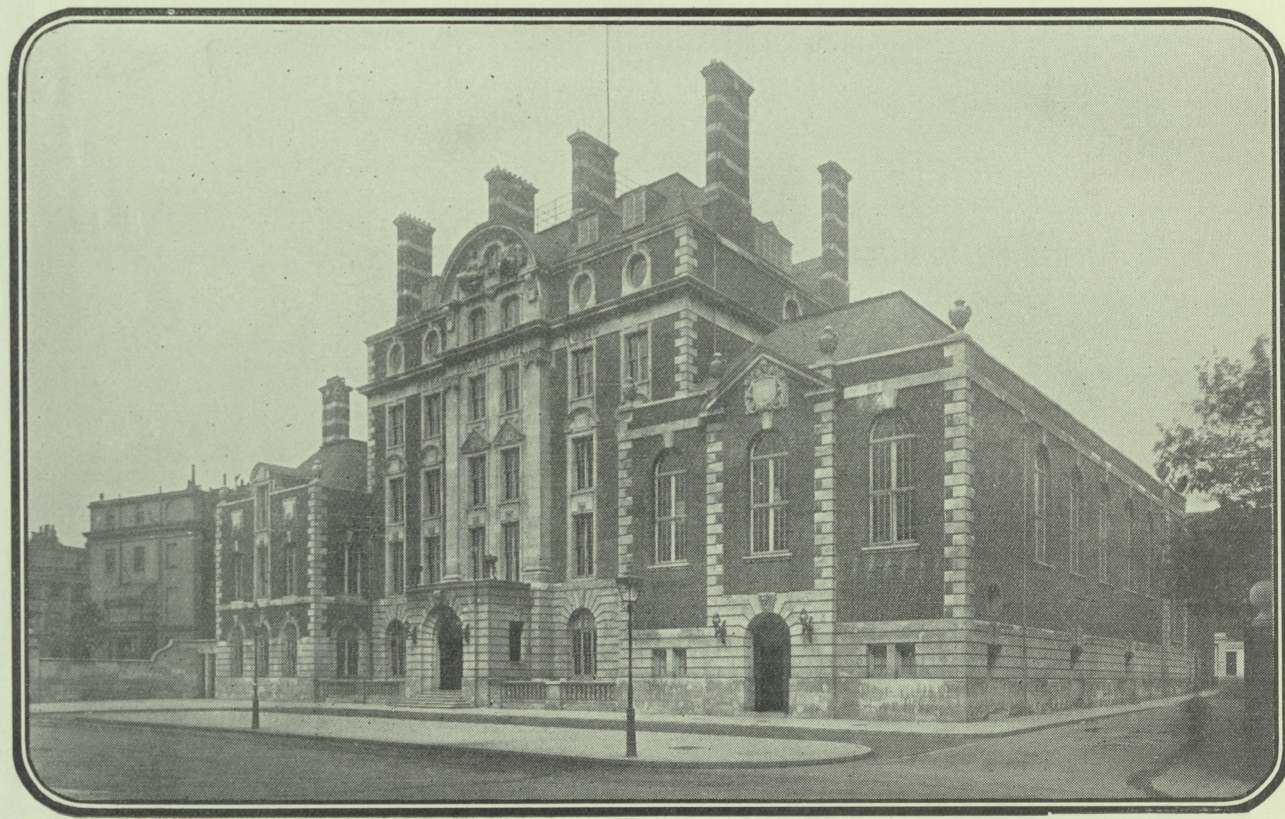


PHOTO BY ALEX. CORBETT

STUDENTS'  
CHAMBER CONCERT  
DUKE'S HALL

Monday, 4th November, 1935, at 3 p.m.



# PROGRAMME

---

TRIO in B flat, Op. 11 (1st movement) ..... Beethoven  
*Allegro con brio*

PHYLLIS LAVERS (Pianoforte)  
 MARJORIE LAVERS (Violin)  
 VERA LAVERS (Violoncello)

SONATA in F minor, Op. 5 (2nd movement) .... Brahms  
*Andante. Andante espressivo*

NANCY WEIR

SONGS { "Der Lindenbaum", Op. 89, No. 5 }  
 { "Der Doppelgänger " } ..... Schubert  
 { "Aufenthalt " }

PHILIP HATTEY  
 Accompanist : Phyllis Spurr

ALLEMANDE, SARABANDE & GIGUE from Suite in E flat—Violoncello (unaccompanied) ... Bach  
 JOYCE COHEN §

LA CATHÉDRALE ENGLOUTIE } Pianoforte ..... Debussy  
 ETUDE POUR LES CINQ DOIGTS }

JEAN BRIGGENSHAW

INTRODUCTION & ALLEGRO for 2 Violins & Pianoforte (MS.) . . . Patrick E. Smerdon-Piggott §§

EDWARD SILVERMAN § (1st Violin) [Student]  
 EUGENE NEMISH ‡ (2nd Violin)  
 DOROTHY PEACOCK (Pianoforte)

---

INTERVAL OF FIVE MINUTES

---



**THREE INDIAN DANCES (MS.)** ..... *Lois Henderson ¶*  
 (a) *A Forest Idyll* ..... [Student]

(b) *Childrens' Dance*

(c) *Warriors' Dance*

WILLIAM WATERHOUSE ‡ } Violins  
 SAMUEL ARONOWITZ }

AUBREY APPLETON § (Viola)

JOYCE COHEN § (Violoncello)

MARGARET FAIRFAX (Double Bass)

BETTY BONNER } Flutes

JOAN WALKER }

LUCY KEANE (Oboe & Cor Anglais)

RUDOLF RISIUS (Timpani)

PEGGY ODGEAR (Percussion)

AUDREY BAYLY § (Harp)

Conductor : **HERBERT WITHERS, F.R.A.M.**

**SONGS** { "How fair this spot", Op. 21, No. 7 } ..... *Rachmaninov*  
 { "Midsummer nights", Op. 14, No. 5 }

ALISON REID

Accompanist : Phyllis Spurr

**FUGAL PRELUDE for four violins (MS.)** ..... *Edward Silverman ‡§*  
 EDWARD SILVERMAN § [Student]

DOUGLAS THOMSON

ROBERT MASTERS \*\*

EUGENE NEMISH ‡

**SONGS** { "A Blackbird singing" } ..... *Michael Head\**  
 { "Beloved" }

CYNTHIA RAWSON

Accompanist : Gwen Lea-Dennis

**TRIO, K.498 (1st & 3rd movements)**..... *Mozart*

*Andante*

JOYCE CHAPMAN (Pianoforte)

*Rondo. Allegretto*

FREDERICK J. ROBINS (Clarinet)

AUBREY APPLETON § (Viola)

\* Ex-Student

\*\* Gowland Harrison Exhibitioner

† Second Study

†† John Stokes Scholar

‡ Associated Board Exhibitioner

§§ Macfarren Scholar

§ Ada Lewis Scholar

¶ Lionel Monckton Scholar

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**CHAPPELL CONCERT GRAND PIANOFORTE**

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100






Royal Academy of Music,  
YORK GATE, MARYLEBONE ROAD, N.W.1

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Practice  
VIOLIN & PIANOFORTE RECITAL

by  
Katharine Little  Joyce Chapman

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LECTURE HALL

*SATURDAY, 9th NOVEMBER, 1935,*  
*at 3 p.m.*

---

THIS PROGRAMME ADMITS TO THE RECITAL

NO REPETITION OF A PIECE, OR RECALL OF A PERFORMER, IS ALLOWED AT THESE MEETINGS

THESE PRIVATE MEETINGS ARE A PART OF THE EDUCATIONAL COURSE, AND ARE INTENDED TO ENABLE THE PROFESSORS TO OBSERVE THE GENERAL WORKING OF THE ACADEMY, AND TO PROMOTE THE INTEREST OF THE PUPILS IN EACH OTHER'S PROGRESS. THE PERFORMANCES CHALLENGE NO PUBLIC CRITICISM, AND VISITORS WHO ARE PRESENT ARE EXPECTED TO HEAR THEM WITH INDULGENCE

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THE DOORS WILL BE CLOSED DURING EACH PIECE

---

N.B.—Students are expected not to show discourtesy to their Fellow-Students by leaving before the end of the Programme



# PROGRAMME

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SONATA No. 3, in E ..... *Bach*  
Adagio  
Allegro  
Adagio ma non tanto  
Allegro

KATHARINE LITTLE (Violin)  
[Associated Board Exhibitioner]  
JOYCE CHAPMAN (Pianoforte)

VIOLIN SOLOS:

(a) "SOUVENIR" } ..... *Sibelius*  
(b) "DANSE CHARACTERISTIQUE" }

KATHARINE LITTLE  
[Associated Board Exhibitioner]

PIANOFORTE SOLOS:

(a) "NIGHT FANCIES" ..... *B. J. Dale\**  
(b) "HILL TUNE" ..... *Arnold Bax\**  
(c) "APRIL" } ..... *John Ireland*  
(d) "MERRY ANDREW" }

JOYCE CHAPMAN

SONATA in D minor, Op. 108 ..... *Brahms*  
Allegro  
Adagio  
Un poco presto e con sentimento  
Presto agitato

KATHARINE LITTLE (Violin)  
[Associated Board Exhibitioner]  
JOYCE CHAPMAN (Pianoforte)

\* EX-STUDENT





# Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, N.W.1

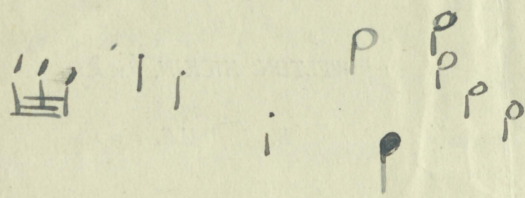
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## FORTNIGHTLY CONCERT

### DUKE'S HALL

WEDNESDAY, 13th NOVEMBER, 1935,

at 8 p.m.



NO REPETITION OF A PIECE, OR RECALL OF A PERFORMER, IS ALLOWED AT THESE MEETINGS

THESE PRIVATE MEETINGS ARE A PART OF THE EDUCATIONAL COURSE, AND ARE INTENDED TO ENABLE THE PROFESSORS TO OBSERVE THE GENERAL WORKING OF THE ACADEMY, AND TO PROMOTE THE INTEREST OF THE PUPILS IN EACH OTHER'S PROGRESS. THE PERFORMANCES CHALLENGE NO PUBLIC CRITICISM, AND VISITORS WHO ARE PRESENT ARE EXPECTED TO HEAR THEM WITH INDULGENCE

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THE DOORS WILL BE CLOSED DURING EACH PIECE

THOSE HAVING TO LEAVE ARE REQUESTED TO DO SO BETWEEN THE PIECES AND NOT DURING THE PERFORMANCE.

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N.B.—Students are expected not to show discourtesy to their Fellow-Students by leaving before the end of the Programme



# PROGRAMME

CHORAL in A minor—Organ ..... César Franck  
HILDA SCOTT G. D. CUNNINGHAM, F.R.A.M.

SONATA in A flat, Op. 110 (3rd & 4th movements)—Pianoforte  
Adagio, *ma non troppo* [Beethoven]  
Fuga. Allegro, *ma non troppo*  
MARGUERITE BOR ¶ VIVIAN LANGRISH, F.R.A.M.

QUARTET in D, Op. posth (1st movement) ..... Schubert  
Allegro THOMAS COOK (1st Violin)  
ARTHUR WATERS-LEAVINS †† (2nd Violin)  
ROBERT DOCKER (Viola)  
BARBARA LOYNES (Violoncello) HERBERT WITHERS, F.R.A.M.

SONGS { "Morning Hymn," Op. 46, No. 4 ..... Henschel  
"The merry month of May" ..... Frederick Keel\*  
GWENDOLEN WATTS MARY WILSON, F.R.A.M.  
Accompanist : Etta Harry

"COUNTRY TUNE" } Pianoforte ..... Arnold Bax\*  
"DANSE DU MEUNIER" } ..... M. de Falla  
GORDON OATES FREDERICK MOORE, F.R.A.M.

QUINTET in F (in one movement) ..... S. Spain-Dunk\*  
RICHARD M. GIBBS (Clarinet)  
WINIFRED FLAVELLE\*\* (1st Violin)  
IRENE SPIER (2nd Violin)  
HELGA WHITE (Viola)  
EDNA ELPHICK (Violoncello) HERBERT WITHERS, F.R.A.M.

## INTERVAL OF FIVE MINUTES

SONATINA (2nd & 3rd movements)—Pianoforte ..... M. Ravel  
Menuet  
Finale. Animé IRIS LOVERIDGE § WELTON HICKIN, F.R.A.M.

EIGHT FOLK SONGS from Palestine (MSS.) arr: Alfred Nieman†† B. J. DALE, F.R.A.M.  
Home-longing ; A goat and a lamb ; Nocturne ; Dance ; [Student]  
Yemenite love song ; The pioneers ; Shepherd's song ; Dance.  
HAROLD CHILD §§ THOMAS MEUX, HON. R.A.M.  
Accompanist : Alfred Nieman

CHROMATIC FANTASIA—Pianoforte ..... Bach  
ROSALIE E. INSKIP HAROLD CRAXTON, HON. R.A.M.

SONATA in F, Op. 6 (1st movement)—Violoncello & Pianoforte  
Allegro con brio SONIA ROITT § (Violoncello) [R. Strauss] HERBERT WALENN, F.R.A.M.  
JEAN INGLIS † (Pianoforte) FREDERICK MOORE, F.R.A.M.

ARIA—"Et incarnatus est" (Mass in C minor) ..... Mozart  
MARGARET S. JAMIESON MARCUS THOMSON, F.R.A.M.  
Accompanist: Irene Graves

NOCTURNE in F sharp, Op. 15, No. 2—Pianoforte ..... Chopin  
PAMELA JOHNSON VIVIAN LANGRISH, F.R.A.M.

¶ Elizabeth Stokes Scholar      †† Charles Oldham Scholar  
\*\* Gwynne Kimpton Scholar      § Ada Lewis Scholar  
†† Blumenthal Scholar      † Associated Board Exhibitioner  
\* Ex-Student      §§ John Stokes Scholar

CHAPPELL CONCERT GRAND PIANOFORTE





18

Royal Academy of Music,  
YORK GATE, MARYLEBONE ROAD, N.W.1

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Practice  
VIOLIN RECITAL

by pupils of  
ROWSBY WOOF,  
F.R.A.M.

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DUKE'S HALL

*SATURDAY, 16th NOVEMBER, 1935,*  
*at 3 p.m.*

---

THIS PROGRAMME ADMITS TO THE RECITAL

NO REPETITION OF A PIECE, OR RECALL OF A PERFORMER, IS ALLOWED AT THESE MEETINGS

THESE PRIVATE MEETINGS ARE A PART OF THE EDUCATIONAL COURSE, AND ARE INTENDED TO ENABLE THE PROFESSORS TO OBSERVE THE GENERAL WORKING OF THE ACADEMY, AND TO PROMOTE THE INTEREST OF THE PUPILS IN EACH OTHER'S PROGRESS. THE PERFORMANCES CHALLENGE NO PUBLIC CRITICISM, AND VISITORS WHO ARE PRESENT ARE EXPECTED TO HEAR THEM WITH INDULGENCE

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THE DOORS WILL BE CLOSED DURING EACH PIECE

THOSE HAVING TO LEAVE ARE REQUESTED TO DO SO BETWEEN THE PIECES AND NOT DURING THE PERFORMANCE.

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N.B. Students are expected not to show discourtesy to their Fellow-Students by leaving before the end of the Programme



# PROGRAMME

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CONCERTO in A minor, Op. 102 (1st movement)—Violin and Violoncello *Brahms*  
*Allegro* DOUGLAS THOMSON (Violin)  
PETER BEAVAN (Violoncello)

"LA CLOCHETTE" *Paganini—Kreisler*  
NORBERT COOMER  
[Associated Board Exhibitioner]

ROMANCE in A minor, Op. 42 *Max Bruch*  
WILLIAM WATERHOUSE  
[Associated Board Exhibitioner]

CONCERTO No. 4 in D, K.218 (1st movement) *Mozart*  
*Allegro* ROBERT MASTERS  
[Gowland Harrison Exhibitioner]

CONCERTO in D minor, Op. 47 (2nd movement) *Sibelius*  
*Adagio di molto* SYLVIA JAKUES

SYMPHONIE ESPAGNOLE, Op. 21 (4th & 5th movements) *Lalo*  
*Andante* WOOLF MERNICK  
*Rondo. Allegro* [Broughton Packer Bath Scholar]

FANTASY SONATA in B minor—Violin & Pianoforte *Eric Grant\**  
MARJORIE LAVERS (Violin)  
PHYLLIS LAVERS (Pianoforte)

VARIATIONS on an Irish Air (unaccompanied) *Ernst*  
EDWARD SILVERMAN  
[Ada Lewis Scholar]

CONCERTO in D, Op. 35 *Tchaikovsky*  
EUGENE NEMISH  
[Associated Board Exhibitioner]

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Accompanists : SUSAN SLIVKO, DOROTHY PEACOCK, ROSS PRATT, NANCY WEIR

\* EX-STUDENT

---

CHAPPELL CONCERT GRAND PIANOFORTE

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Royal Academy of Music,  
YORK GATE, MARYLEBONE ROAD, N.W.1

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THE R.A.M. NEW MUSIC SOCIETY

---

INVITATION CONCERT

OF

MODERN CHAMBER MUSIC

---

DUKE'S HALL

On THURSDAY, 21st NOVEMBER, 1935,  
at 5.30 p.m.

---

THIS PROGRAMME ADMITS TO THE CONCERT

THE DOORS WILL BE CLOSED DURING EACH PIECE

THOSE HAVING TO LEAVE ARE REQUESTED TO DO SO BETWEEN THE PIECES AND NOT DURING THE PERFORMANCE.



# PROGRAMME

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**"DIE JAHRESEITEN", Op. 35 (1925)**

*Der Frühling*

*Der Sommer*

*Der Herbst*

*Der Winter*

Ernst Krenck

THE B.B.C. SINGERS

Conductor : LESLIE WOODGATE

[By kind permission of the B.B.C.]

**VARIATIONS for Pianoforte (1927)**

Bernard van Dieren

FRIDA KINDLER

**SONATA for Violin and Pianoforte (1922)**

*Lento espressivo*

*Theme & Variations*

*Introduction & Finale. Allegro vigoroso*

Benjamin J. Dale

FREDERICK GRINKE (*Violin*)

DOROTHY MANLEY (*Pianoforte*)

**SONATINA in F sharp minor, Op. 67, No. 1 for Pianoforte**

*Allegro*

*Largo*

*Allegro moderato*

Jean Sibelius

FRIDA KINDLER

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CHAPPELL CONCERT GRAND PIANOFORTE

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The next concert of the  
R.A.M. NEW MUSIC SOCIETY  
will be given on  
Thursday, 30th January, 1936, at 5.30 p.m.

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Royal Academy of Music,  
YORK GATE, MARYLEBONE ROAD, N.W.1

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Practice  
VIOLIN RECITAL

by pupils of •  
SPENCER DYKE,  
F.R.A.M.

---

LECTURE HALL

MONDAY, 25th NOVEMBER, 1935,  
at 3 p.m.

---

THIS PROGRAMME ADMITS TO THE RECITAL

NO REPETITION OF A PIECE, OR RECALL OF A PERFORMER, IS ALLOWED AT THESE MEETINGS

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THE DOORS WILL BE CLOSED DURING EACH PIECE

---

N.B.—Students are expected not to show discourtesy to their Fellow-Students by leaving before the end of the Programme



# PROGRAMME

- GOLDEN SONATA—Two Violins ..... Purcell  
 RUTH MASTERSON & PEGGY ODGEAR
- CONCERTO in G minor, Op. 26 (1st movement) ..... Max Bruch  
*Allegro moderato* MARGARET SAHLMARK
- SONATA in E minor, Op. 82 (1st movement)—Violin & Pianoforte ..... Elgar  
*Allegro* MARY WRIGHT  
 HOPE HAZELTON  
 (Pupil of ERIC GRANT, F.R.A.M.)
- CHACONNE ..... Vitali—Charlier  
 LESLIE HATFIELD§
- CONCERTO in B minor, Op. 61 (1st movement) .... Elgar  
*Allegro* HENRY GREENWOOD
- SYMPHONIE CONCERTANTE, K. 364 (1st movement)—Violin & Viola .... Mozart  
*Allegro maestoso* IRENE SPIER (Violin)  
 HELGA WHITE (Viola)  
 (Pupil of JAMES LOCKYER, F.R.A.M.)
- HAVANAISE, Op. 83 .... Saint-Saëns  
 AUBREY APPLETON§
- SONATA No. 6 in E (2nd & 3rd movements) unaccompanied .... Bach  
*Loure* IRENE SPIER  
*Gavotte e Rondo*
- CONCERTO in A minor, Op. 53 (1st movement) .... Dvořák  
*Allegro* WINIFRED FLAVELLE††
- CONCERTO in E minor, Op. 64 (1st movement) ... Mendelssohn  
*Allegro molto appassionato* LEONARD BRAGA

## Accompanists :—

Josephine Euler, Patrick E. Smerdon-Piggott, Robert Hay, John Palmer, Susan Slivko & Phyllis Spurr.

§ Ada Lewis Scholar      †† Gwynne Kimpton Scholar

STROHMENGER GRAND PIANOFORTE





Royal Academy of Music,  
YORK GATE, MARYLEBONE ROAD, N.W.1

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TERMINAL  
OPERATIC PERFORMANCE  
THE DUKE'S THEATRE

---

“XERXES”  
(SERSE)

An Opera in Two Acts  
by  
GEORGE F. HANDEL

English version by GEOFFREY DUNN & BEATRICE MACCALLUM

Under the direction of  
GEOFFREY DUNN,  
A.R.A.M.

Conductor: WILLIAM ALWYN, A.R.A.M.

---

THURSDAY, 28th NOVEMBER, 1935,  
at 8 p.m.

THIS PROGRAMME ADMITS TO THE PERFORMANCE



5  
—

“XERXES”  
(SERSE)

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CAST :

XERXES, KING OF PERSIA	.....	BERNARD LEWIS
AMASTRE, HIS BETROTHED	.....	ESTHER SALAMAN
ARSAMENE, HIS BROTHER	.....	RODERICK JONES
ARIODATE, COMMANDER IN CHIEF OF PERSIAN ARMY	.....	TREVOR ANTHONY
ROMILDA	} HIS DAUGHTERS	THELMA WEEKS
ATALANTA		MURIEL HILL
ELVIRO, SERVANT TO ARSAMENE....	.....	GEORGE SYLVESTER
LADIES OF THE COURT	{	JOAN BROWN, KATHLEEN NELTHROPP
		FRIDA TAYLOR & MARI WESTERMAN
ATTENDANT	.....	BRENDA GRIFFITH

---

“SERSE” was composed and first performed in London in 1738 being the only comic opera Handel ever wrote.

ACT I ..... The grounds of Xerxes' Palace.  
ACT II ..... Ariodate's Garden.

THERE WILL BE AN INTERVAL OF TEN MINUTES BETWEEN THE ACTS.

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STUDENTS' ORCHESTRA  
under the direction of  
WILLIAM ALWYN, A.R.A.M.

COSTUMES DESIGNED BY DEBORAH CARTER.

LIGHTING & EFFECTS BY C. W. BLACK.





Royal Academy of Music,  
YORK GATE, MARYLEBONE ROAD, N.W.1

---

Practice  
VIOLIN & SONG RECITAL

by  
CONSTANCE PHILLIPS & HAROLD CHILD

Assisted by STELLA GOODGER (Pianoforte)

LECTURE HALL

*SATURDAY, 30th NOVEMBER, 1935,*  
*at 3 p.m.*

---

THIS PROGRAMME ADMITS TO THE RECITAL

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---

THE DOORS WILL BE CLOSED DURING EACH PIECE

N.B.—Students are expected not to show discourtesy to their Fellow-Students by leaving before the end of the Programme



# PROGRAMME

SONATA No. 5, in A—Violin & Pianoforte ..... John Collet  
*Allegro*  
*Largo* ..... CONSTANCE PHILLIPS (Violin)  
*Allegro spiritoso* ..... STELLA GOODGER (Pianoforte)

## SONGS :—

(a) "Air du Déserteur" .....	Monsigny
(b) "Star Vicino" .....	Salvator Rosa
(c) "Schöne Wiege meiner Leiden", Op. 24, No. 5 } .....	Schumann
(d) "Ich grolle nicht", Op. 48, No. 7 } .....	
(e) "Morgengruss", Op. 25, No. 8 } .....	Schubert
(f) "Die böse Farbe", Op. 25, No. 17 } .....	

HAROLD CHILD ††

## VIOLIN SOLOS :—

LARGO & ALLEGRO GIOCOSSO .....	B. Galuppi—Harold Craxton
HABANERA .....	M. Ravel
CAPITAN FRACASSA .....	Mario Castelnuovo-Tedesco

CONSTANCE PHILLIPS

## SONGS :—

(a) "See ! the Heavens smile" (The Tempest) .....	Purcell—arr : Moffat
(b) "Wie Bist du meine Königin" .....	Brahms
(c) "O never say that I was false of heart" .....	Parry
(d) "Youth" .....	Arnold Bax *
(e) "The roadside fire" .....	R. Vaughan Williams
(f) "Hexenlied" .....	Mendelssohn

HAROLD CHILD ††

SONATA in D minor, Op. 108—Violin & Pianoforte ..... Brahms  
*Allegro*  
*Adagio*  
*Un poco presto con sentimento*  
*Presto agitato*

CONSTANCE PHILLIPS (Violin)  
 STELLA GOODGER (Pianoforte)

\* Ex-Student    †† John Stokes Scholar

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GROTRIAN STEINWEG GRAND PIANOFORTE

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7.

# Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, N.W.1.



PATRONS—

HIS MAJESTY THE KING  
HER MAJESTY THE QUEEN

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

H.R.H. THE PRINCESS LOUISE (DUCHESS OF ARGYLL)

President : H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

Principal : Sir JOHN B. McEWEN, M.A., D.Mus. Oxon., F.R.A.M., F.R.C.M.



PHOTO BY ALEX. CORBETT

STUDENTS'  
CHAMBER CONCERT  
DUKE'S HALL

Monday, 2nd December, 1935, at 3 p.m.



# Programme

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**THREE SONGS** for Baritone, accompanied by 2 Violins,  
Viola, Violoncello and Pianoforte

*Frederic Austin*

- (a) "Aedh wishes for the cloths of Heaven"
- (b) "Terre promise"
- (c) "Parted presence"

ERNEST DAVIES (Baritone)  
EUGENE NEMISH ‡ (1st Violin) ROBERT MASTERS ¶ (2nd Violin)  
RUDOLF RISIUS (Viola) MAURICE WESTERBY §§ (Violoncello)  
JOHN ALSTON (Pianoforte)

**CHROMATIC FANTASIA—Pianoforte**

ROSALIE E. INSKIP

*Bach*

**ROMANCE in A minor, Op. 42—Violin**

*Max Bruch*

WILLIAM WATERHOUSE ‡  
Accompanist : Ross D. Pratt

**INTERMEZZO and CAPRICCIO, Op. 116, Nos. 6 & 7—Pianoforte**

*Brahms*

TERENCE VAUGHAN ‡

**QUARTET for Oboe, Violin, Viola and Violoncello**

*Lucy Keane †*

*Fantasia Andante*

[Student]

*Scherzo Finale—Allegro*

LUCY KEANE (Oboe) RUDOLF RISIUS (Viola)  
SYLVIA JAKES (Violin) MURIEL TAYLOR (Violoncello)

---

INTERVAL OF FIVE MINUTES

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FIVE FOLK-SONGS from Palestine (MSS.) ..... arr: Alfred Nieman §  
*Home-longing* ..... [Student]  
*Nocturne*  
*Yemenite love song*  
*The Shepherd's song*  
*Dance*

HAROLD CHILD ††  
 Accompanist : Alfred Nieman

SONATA in C minor (1st movement) MS.—Pianoforte ..... Margaret O. Mullins †  
*Allegro maestoso* ..... [Student]

MARGARET O. MULLINS

SONGS { "Automne", Op. 18, No. 3 }  
 { "Le Secret", Op. 23, No. 3 } ..... Fauré  
 { "Le Voyageur", Op. 18, No. 2 }

BETTINE YOUNG  
 Accompanist : Margaret Chamberlain

SONATA No. 6 in A—Violoncello ..... Boccherini

MURIEL TAYLOR  
 Accompanist : Margaret Chamberlain

† Second Study

‡ Associated Board Exhibitioner

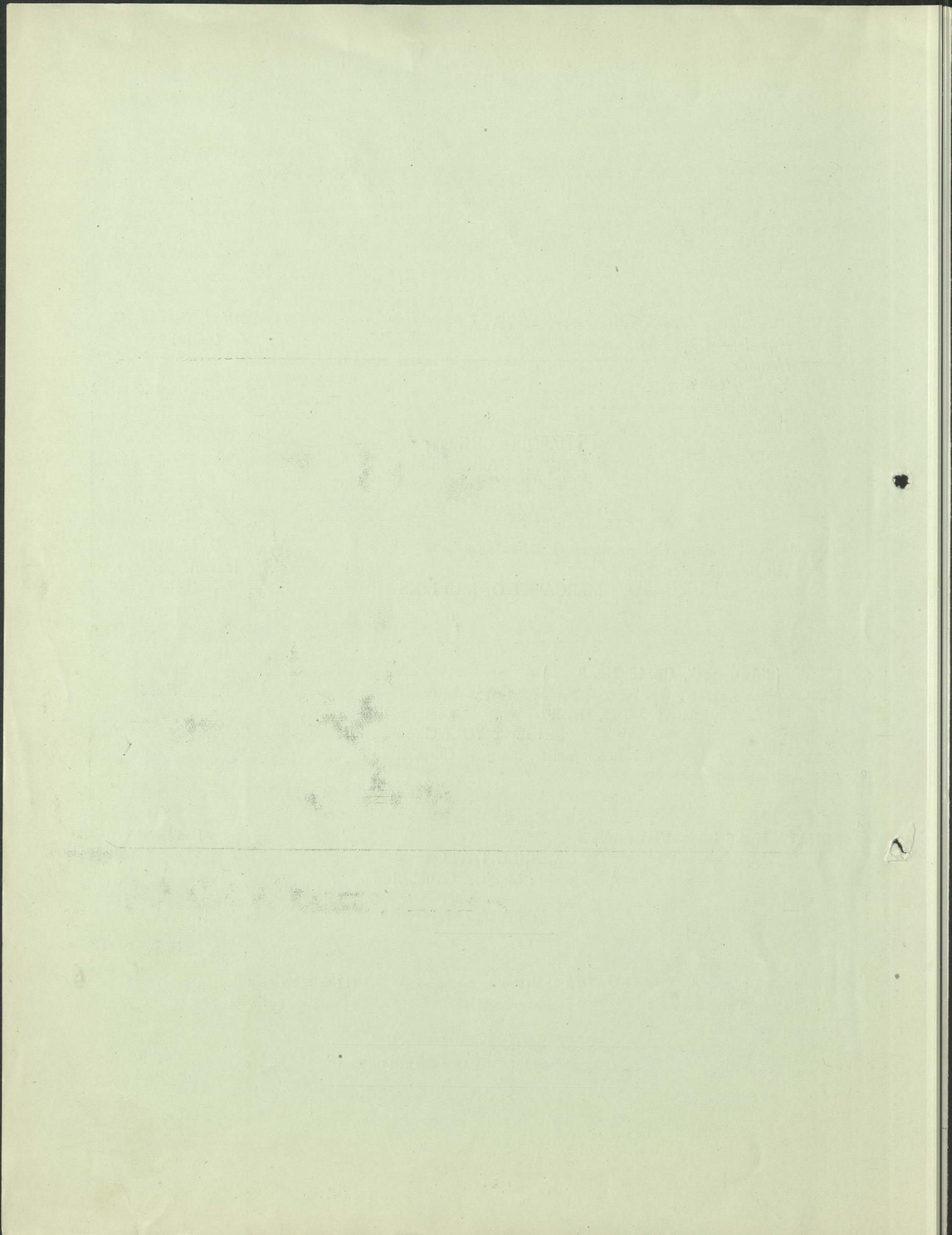
¶ Gowland Harrison Exhibitioner

§ Blumenthal Scholar

†† John Stokes Scholar

§§ Broughton Packer Bath Scholar







# Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, N.W.1.



PATRONS—

HIS MAJESTY THE KING  
HER MAJESTY THE QUEEN

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

H.R.H. THE PRINCESS LOUISE (DUCHESS OF ARGYLL)

President : H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

Principal : Sir JOHN B. McEWEN, M.A., D.Mus. Oxon., F.R.A.M., F.R.C.M.



PHOTO BY ALEX. CORBETT

## STUDENTS' ORCHESTRAL CONCERT

QUEEN'S HALL

[Sole Lessees : Messrs. CHAPPELL & Co., Ltd.]

FRIDAY, 6th DECEMBER, 1935, at 3 p.m.

CONDUCTOR :

**SIR HENRY J. WOOD,**

D.Mus., F.R.A.M., F.R.C.M.

PROGRAMME -

- PRICE THREEPENCE



# Programme

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The National Anthem—"God Save The King"

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**SYMPHONY in C, K. 551—"The Jupiter" (1st movement)** ... .. *Mozart*  
*Allegro vivace*

*Student Conductor*—GUY JONSON  
(Ada Lewis Scholar)

**CONCERTO in E minor, Op. 64 (1st movement)** ... .. *Mendelssohn*  
*Allegro, molto appassionato*

*Solo Violin*—ANTONY ENGLISH

**ARIA—"All hail! thou dwelling" (Faust)** ... .. *Gounod*

JOHN FULLARD  
(Fred Walker Scholar)

*Violin Obligato*—WINIFRED FLAVELLE  
(Gwynne Kimpton Scholar)

**CONCERTO No. 1 in F minor, Op. 73 (2nd and 3rd movements)** ... .. *Weber*  
*Adagio ma non troppo*  
*Rondo, allegretto*

*Solo Clarinet*—RICHARD M. GIBBS

**VARIATIONS SYMPHONIQUES** ... .. *César Franck*

*Solo Piano*—PHYLLIS CHATFIELD  
(Associated Board Exhibitioner)



ORIENTAL SYMPHONY (MS.)—(1st performance) ... .. Ivor Walsworth\*

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INTERVAL OF FIVE MINUTES

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CONCERTO in D minor, Op. 30 (2nd and 3rd movements) ... .. S. Rachmaninov

*Intermezzo. Adagio*

*Finale. Alla breve*

*Solo Pianoforte*—NANCY WEIR

ARIA—"Eri tu" (Un Ballo in Maschera) ... .. Verdi

THOMAS WILLIAMS

CONCERTO in D minor (1st movement) ... .. Lalo

*Lento—Allegro maestoso*

*Solo Violoncello*—MAURICE WESTERBY

(Broughton Packer Bath Scholar)

SYMPHONY No. 4 in F minor, Op. 36 (3rd and 4th movements) ... .. Tchaikovsky

*Scherzo. Pizzicato ostinato. Allegro*

*Finale. Allegro con fuoco*

\* Ex-Student

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CHAPPELL CONCERT GRAND PIANOFORTE



# THE ORCHESTRA

## First Violins

Flavelle, Winifred  
Silverman, Edward  
Aronowitz, Samuel  
Beckton, Dorothy  
Bellman, David  
Brickman, Lebah  
Coomer, Norbert  
English, Antony  
Felmingham, Richard  
Findlay, Mary  
George, Mary  
Greenwood, Henry  
Hanina, Anina  
Hatfield, Leslie  
Jaques, Sylvia  
Jezard, John  
Latutin, Simmon  
Lavers, Marjorie  
Little, Katharine  
Masters, Robert  
Mernick, Woolf  
Morrison, Elizabeth  
Mountfort, May  
Nemish, Eugene  
Rosenheim, Samuel  
Spier, Irene  
Taylor, Helena  
Thomson, Douglas  
Thomson, Joan  
Warden, Nan  
Waters-Leavins, William  
Whistler, John  
Wright, Mary

## Second Violins

Masterson, Ruth  
Chilcott, Nancy  
Bell, Dulcie  
Catterall, Audrey  
Cook, Thomas  
Dodds, Mary  
Dunn, G. Brian  
Fennell, Monica  
Harrison, Eileen  
Holtkott, Walter  
Hurwitz, Emanuel  
Jones, Gwendolyn I.

## Second Violins (cont.)

Maskell, George  
Odgear, Peggy  
Pearson, Jeannette  
Rigg, Sadie  
Sahlmark, Margaret  
Scott, Shirley  
Stephenson, Freda  
Ussher, Shirley  
Webster, Irene  
Whatley, Evelyn  
Wine, Machali

## Violas

\*†Lockyer, James T.  
Appleton, William A.  
Braga, Leonard  
Crichton-Miller, Ruth  
Dowell, Sylvia  
Euler, Josephine  
Jackson, Elza  
Martin, Doris  
Risius, Rudolf  
Shott, Mary C.  
Staples, Betty  
Wolter, Beryl

## Violoncellos

Westerby, Maurice  
Elphick, Edna  
Bartholomeusz, Beryl  
Bentley, Rosalind  
Billows, Sheila  
Booth, Esmé  
Brokenbrow, Eileen  
Cohen, Joyce  
Fox, Eleanor  
Harmer, Kathleen  
James, Nancy  
Joseph, Vivian  
Lewis, Violet  
Loynes, Barbara  
Macdonald, Ohna  
Methven, May  
Nield, Nancy  
Oswin, Therle  
Piggott, Margaret  
Roitt, Sonia

## Violoncellos (cont.)

Sack, Joseph  
Taylor, Muriel  
Tilley, Mary

## Double-Basses

†Sterling, H. Samuel  
\*Stanley, Paul J.  
§Anthony, G. M.  
§Constable, J.  
Fairfax, Margaret  
§Garvin, R. R.  
\*Gray, Charles H.  
\*Greenish, Doris  
\*Hatton, George L.  
\*Tildesley, Richard

## Flutes

\*†Stainer, Charles  
Banister, Jean  
Bonner, Betty  
Risius, Conrad  
Upson, H.  
Walker, Joan

## Piccolo

\*†Stainer, Charles

## Oboes

†Whittaker, Alec  
§Brand, John R.  
Keane, Lucy M.  
§Whittaker, J. W.

## Cor. Anglais

§Brand, John R.

## Clarinets

Robins, Frederick J.  
Gibbs, Richard M.  
Parton, Audrey  
Verney, Marjorie  
Woodrow, Florence

## Bass Clarinet

§Craig, D. J.

## Bassoons

\*Vinter, Gilbert  
\*Penn, Alfred  
\*Waters, Alfred R.  
\*Wightman, Thomas

## Contra Bassoon

\*Penn, Alfred

## Horns

\*Cursue, Alfred J.  
\*Chipchase, E. A.  
\*Bradley, Francis  
§Smith, George

## Trumpets

\*†Solomon, John  
Podolsky, Leopold  
Ellison, Sidney  
Herron, H. Dennis

## Trombones

†Langston, Sidney F.  
§Garvin, R. T.  
Davis, Mark

## Bass Trombone

\*Coleman, W. H.

## Tuba

§Glynn, Frank W.

## Timpani

†Hards, Charles

## Bass Drum, Side Drum, Cymbals, Triangle, Tambourine, Gong, Xylophone

Harper, Marjorie  
Odgear, Peggy  
Roitt, Sonia  
Scott, Shirley  
Whatley, Evelyn

## Harp

\*†Mason, Gwendolen

## Organ

Richardson, Arnold

\* Ex-Student

† Professor

§ Specially Engaged





# Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, N.W.1

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## INFORMAL OPERATIC REHEARSAL

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DUKE'S THEATRE

*MONDAY, 9th DECEMBER, 1935,  
at 3 p.m.*

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**THIS PROGRAMME ADMITS TO THE PERFORMANCE**

NO REPETITION OF A PIECE, OR RECALL OF A PERFORMER, IS ALLOWED AT THESE MEETINGS

THESE PRIVATE MEETINGS ARE A PART OF THE EDUCATIONAL COURSE, AND ARE INTENDED TO ENABLE THE PROFESSORS TO OBSERVE THE GENERAL WORKING OF THE ACADEMY, AND TO PROMOTE THE INTEREST OF THE PUPILS IN EACH OTHER'S PROGRESS. THE PERFORMANCES CHALLENGE NO PUBLIC CRITICISM, AND VISITORS WHO ARE PRESENT ARE EXPECTED TO HEAR THEM WITH INDULGENCE

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THE DOORS WILL BE CLOSED DURING EACH PIECE

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N.B.—Students are expected not to show discourtesy to their Fellow-Students by leaving before the end of the Programme



DER FREISCHÜTZ, Act II—"Come begin"

Weber

Agathe ..... KATHLEEN GREEN  
Annchen..... LILIAN BENTALL

PRINCESS IDA, Act II—"Towards the Emyrean heights"

Sullivan\*

Princess Ida ..... FRIDA TAYLOR  
Lady Psyche ..... MARI WESTERMAN  
Lady Blanche ..... IRENE TURNER  
Melissa ..... MARJORIE ADAMS  
Sacharissa ..... BRENDA GRIFFITH

GEOFFREY  
DUNN,  
A.R.A.M.

PELLÉAS ET MÉLISANDE Act IV, Scene 4—"C'est le dernier soir"

Debussy

Pélleas ..... BERNARD LEWIS  
Mélisande ..... IRENE CHAMBERS  
Golaud ..... GEORGE PRANGNELL

SECRETS OF THE HEART

Liza Lehmann

Ninon ..... FLORENCE WOODROW  
Ninette ..... ALISON REID

THE MAGIC FLUTE, Act I—"Ah! per pietà, perdonami"

Mozart

Pamina..... MARY TANNOCK  
Sarastro ..... ERIC RICKARD  
Monostatos ..... GEORGE MILAN  
Tamino ..... JOHN LEWIS

THE MAGIC FLUTE, Act 1—"Ah! lo so"

Mozart

Pamina ..... MURIEL BURNETT

TOSCA—"Visi d'arte"

Puccini

Floria Tosca ..... MARGARET BLOW

MIGNON, Act III—Water Aria

Ambroise Thomas

Mignon ..... HANNA LOEWEN

ISOBEL  
McLAREN,  
A.R.A.M.

THE BEGGAR'S OPERA, Act II—Prison Scene

Gay

Polly Peachum ..... MEGAN PENTHRON-JONES  
Lucy Lockit ..... GLENYS JONES  
MacHeath ..... JOHN LEWIS

THE BEGGAR'S OPERA, Act I—"You know Polly"

Gay

Peachum ..... HUGH HERRON  
Mrs. Peachum ..... MARGARET MASON  
Polly Peachum ..... JOYCE REID-JONES

MIGNON, Act II Scene 9

Ambroise Thomas

Frederick..... SHEILA CREE

Accompanist: Dorothy Manley

\* Ex-Student





# Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, N.W.1

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## INFORMAL OPERATIC REHEARSAL

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DUKE'S THEATRE

*TUESDAY, 10th DECEMBER, 1935,  
at 3 p.m.*

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THIS PROGRAMME ADMITS TO THE PERFORMANCE

NO REPETITION OF A PIECE, OR RECALL OF A PERFORMER, IS ALLOWED AT THESE MEETINGS

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# PROGRAMME

<b>MADAM BUTTERFLY, Act II—"You'll see love of my heart"</b>	Puccini	} <b>ISOBEL McLAREN, A.R.A.M.</b>
<i>Cho Cho San</i> ..... IRENE WARRINGTON		
<i>Suzuki</i> ..... GLENYS JONES		
<b>THE FLOWER SONG, Act III</b>	Faust-Gounod	
<i>Siebel</i> ..... JANE ROBINSON GARBUTT		
<b>FAUST, Act III—"Jewel Song"</b>	Gounod	} <b>ISOBEL McLAREN, A.R.A.M.</b>
<i>Margarita</i> ..... LAURA GORTON		
<b>LA TRAVIATA, "Ah! fors' e lui"</b>	Verdi	
<i>Violetta</i> ..... MARGARET JAMIESON		
<b>SAMSON AND DELILAH,</b>		
<b>Act I, Scene VI—"I come to render my homage"</b>	Saint-Saëns	
<i>Delilah</i> ..... MARY SNELL		
<i>Samson</i> ..... EDWARD CROWTHER		
<i>The aged Hebrew</i> ..... GEORGE SYLVESTER		
<b>MADAM BUTTERFLY, Act II—"Weeping and why?"</b>	Puccini	} <b>GEOFFREY DUNN, A.R.A.M.</b>
<i>Cho Cho San</i> ..... IONE FARULLI		
<i>Suzuki</i> ..... SHEILA EWART		
<b>HÄNSEL &amp; GRETEL, Act I—"Susie, little Susie"</b>	Humperdinck	
<i>Gretel</i> ..... DOROTHY LANGMAID		
<i>Hänsel</i> ..... CYNTHIA RAWSON		
<b>AIDA, Act III, Scene I—"Soon Rhadames will come"</b>	Verdi	} <b>GEOFFREY DUNN, A.R.A.M.</b>
<i>Aida</i> ..... MARY LOWE		
<b>ARMIDE, Act I—"Dans un jour de triomphe"</b>	Gluck	
<i>Armide</i> ..... CONSTANCE AUGER		
<i>Sidonie</i> ..... FRIDA TAYLOR		
<i>Phénice</i> ..... BETTINE YOUNG		
<b>HADDON HALL, Act II—"My name it is McKrankie"</b>	Sullivan *	} <b>GEOFFREY DUNN, A.R.A.M.</b>
<i>The McKrankie</i> ..... GEORGE KIMM		
<i>Rupert Vernon</i> ..... WILLIAM GRANT		
<i>Dorcas</i> ..... DOROTHY ANDERSON		

Accompanist: Dorothy Manley

\* Ex-Student





# Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, N.W.1

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## DUKE'S THEATRE

DRAMATIC PERFORMANCES

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### "POSTAL ORDERS"

A Sketch by  
ROLAND PERTWEE

### "NINE TILL SIX"

A Modern Comedy by  
AIMEE and PHILIP STUART

Under the direction of

ENA GROSSMITH,  
A.R.A.M.

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2.30 p.m.  
*Thursday, 12th December, 1935, at ~~3~~ p.m.*

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PROGRAMME - - - - - PRICE THREEPENCE



# “POSTAL ORDERS”

A Sketch  
by  
ROLAND PERTWEE

Scene - - - - - A Suburban Post Office.

## CAST:

<i>Miss Budd, the Manageress</i>	.....	Isabel Smith
<i>Miss Evans, an Assistant</i>	.....	Lorna Reid
<i>Miss Parker, an Assistant</i>	.....	Evelyn Daniels
<i>Gladys Graham</i>	.....	Gwen Cunningham
<i>Ralph Wayne</i>	.....	George Prangnell

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INTERVAL OF SEVEN MINUTES

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# “NINE TILL SIX”

A Play in Three Acts  
by  
PHILIP and AIMEE STUART

The Play which takes place in a Millinery and Dress-Making Shop in Regent Street, London, opens at the beginning of one of the busy seasons.

Act I, Scene 1	.....	The Mezzanine Floor, overlooking the Millinery Department, 9.45 a.m.
Scene 2	.....	The Juniors' Dressing-room, same day, 6 p.m.
Act II, Scene 1	.....	The Mezzanine Floor, six weeks later, Saturday, 10.30 a.m.
Scene 2	.....	Rest room behind the Showroom, the same day, same time.
Act III	.....	The Mezzanine Floor. A few minutes later.

There will be an Interval of 4 minutes between the Scenes



Continued from preceding page.

## CAST:

(In order of their appearance)

<i>Mrs. Pembroke, Proprietress</i>	.....	Joan Stanley Clarke
<i>Miss Roberts, Millinery Saleswoman</i>	.....	Mary Meynell
<i>Freda, Dress-making stock-keeper</i>	.....	Marie Slocombe
<i>Gracie Abbot, an Apprentice</i>	.....	Mary Gerrard
<i>Mrs. Abbot, Gracie's Mother</i>	.....	Edna Lansdell
<i>Clare Pembroke</i>	.....	Bertha Roberts
<i>Daisy, an Apprentice</i>	.....	Irene Green
<i>Lady Avonlaye, Bridgit's Mother</i>	.....	Nancy Fairley
<i>Bridgit Penarth, an Apprentice</i>	.....	Olga Snalam
<i>Gwladys, an Apprentice</i>	.....	Joan Harding
<i>Violet, an Apprentice</i>	.....	Nellie Weinstock
<i>Carry, Head Packer</i>	.....	Eileen Hobbs
<i>Beatrice, a Mannequin</i>	.....	Jean Elvidge
<i>Judy, a Mannequin</i>	.....	Nancie Lockhart
<i>Helen, a Mannequin</i>	.....	Joan China
<i>M'selle, Head of a Work-room</i>	.....	Honor Meikle

The undermentioned students, who have rehearsed the plays under the direction of  
 ENA GROSSMITH, A.R.A.M., are in charge of the stage :  
 ISABEL SMITH and EILEEN HOBBS

At the Pianoforte : EILEEN LYONS.

WARDROBES BY JOAN HARDING, EDNA LANSDALL & HONOR MEIKLE.

PROPERTIES BY LORNA REID.

LIGHTING & EFFECTS BY C. W. BLACK.



12A  
12B

12

12

12

The following is a list of the names of the persons who have been

12





# Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, N.W.1

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## Practice Song & Pianoforte Recital

by pupils of

HOWARD FRY & HARRY ISAACS  
A.R.A.M. A.R.A.M.

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## LECTURE HALL

*SATURDAY, 14th DECEMBER, 1935,  
at 3.30 p.m.*

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**THIS PROGRAMME ADMITS TO THE RECITAL**

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---

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# PROGRAMME

19

- SONGS { "Trade Winds"..... Frederick Keel\*  
 "The Two Grenadiers"..... Schumann  
 ERIC RICKARD
- SONGS { "Why have you stolen my delight?" Michael Head\*  
 "Alleluja"..... Mozart  
 ARLINE KING
- PIANOFORTE SOLO—Sonata in F, Op. 10, No. 2 (1st movement) Beethoven  
 MARY HOME
- SONGS { "Der Wanderer an den Mond", Op. 80, No. 1 } Schubert  
 "Der Leiermann", Op. 89, No. 24 }  
 "Seligkeit"  
 HANNA LOEWEN
- SONGS { "A green cornfield" Michael Head\*  
 "At the Well" Hagemann  
 DOROTHY LANGMAID
- PIANOFORTE SOLO—Fantasie in C, Op. 17 (1st movement) Schumann  
 ALEXA McKAY ‡
- SONGS { "Love in her eyes sits playing" "Acis and Galatea" Handel  
 "Love sounds the alarm"  
 EDWARD CROWTHER
- PIANOFORTE SOLO—Intermezzo in A, Op. 118, No. 2 Brahms  
 NORA BRIGGENSHAW ‡
- SONGS { "St. Francis of Assisi" E. Herbert Caesari  
 "Il vecchiotto cerca moglie (Il Barbiere di Siviglia) Rossini  
 IONE FARULLI
- PIANOFORTE SOLO—Sonata in G minor, Op. 22 (1st movement) Schumann  
 GERAINT JONES
- SONGS { "Marienlied" Joseph Marx  
 "Wohin?" Op. 25, No. 2 Schubert  
 MURIEL BURNETT ¶

\* Ex-Student

‡ Elizabeth Stokes Scholar

¶ Parepa-Rosa Scholar

CHAPPELL BOUDOIR GRAND PIANOFORTE